

Motion Picture

MAGAZINE ©

FEBRUARY
15^C

10 PAGES
OF GOSSIP

By BILL VALLEE
ERSKINE JOHNSON
VIRGINIA MacPHERSON

VIRGINIA MAYO
BY MEAD-MADDICK



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"HUNGRY, HONEY?"

GIRL: No, I'm not *hungry*. Just *looking*.

CUPID: *Just looking*, she says! "Lovelorn Maiden Gazes Yearningly at Valentine, and says she's—"

GIRL: Smart-aleck! Know-it-all! Instead of poking fun at me, you might try to *help*!

CUPID: *Me help you?* Why don't you stop moping long enough to help yourself? *Smile* at men. *Gleam* at 'em, give 'em the old glitter. They'll eat it up!

GIRL: And then have stomach-ache! You should see my smile, Cupid. Looks as though it got dragged along a country road. I clean my teeth faithfully, but—

CUPID: No sparkle, eh? And "pink" on your tooth brush?

GIRL: Well, now that I think of it—

CUPID: *Now* that you think of it! You beanhead! "Pink" is a warning to *see your dentist*. Let *him* figure out what's what. He may say it's just a case of soft foods robbing your gums of exercise. If so, he'll probably suggest "the helpful stimulation of Ipana and massage."

GIRL: And then, as I'm walking out, he'll hand me a box containing one bright smile—

CUPID: Nitwit, bright smiles depend largely on firm, healthy *gums*. Ipana not only cleans teeth—it's designed, with gentle massage, to help gums. If your dentist suggests massage with Ipana, start right in ... and Baby, you'll be on the way to a smile that'll have men eating their hearts out for you!

NEVER IGNORE
"PINK
TOOTH BRUSH"



For the Smile of Beauty—

IPANA AND MASSAGE

Published in
this space
every month



The greatest
star of the
screen!

This is the year of "The Yearling" and this month we're going to let a number of America's famous authors tell you about M-G-M's finest picture.

All these writers saw the preview of "The Yearling" and it's a privilege to have them as our guest columnists.



THORNTON DELEHANTY of "Redbook Magazine": "Heart-warming story, and superb acting and production. 'The Yearling' is an enthralling film, a masterpiece."

LOUELLA PARSONS, Hollywood's famed columnist: "A tender, true and really lovely picture—one you will thank M-G-M for making... I laughed at it and wept at it and loved every minute of it and I think you will too. Claude Jarman, Jr., as 'Jody' is great!"

URSULA PARROTT: "An enchanting background of woodland and wilderness, photographed in Technicolor so subtly perfect it deepens and intensifies every mood of the story."



OCTAVUS ROY COHEN: "The outstanding feature of 'The Yearling' is (to my way of thinking) the superlative performance of Jane Wyman as Ma Baxter. She plays an exacting and difficult rôle with superb restraint and dynamic power."



'Yearling' should waltz off with just about all the Oscars in sight."

And that's why:
This is the year
of "The Year-
ling"!

—Leo



"The Yearling", starring Gregory Peck and Jane Wyman, is a Clarence Brown production. The cast also includes Claude Jarman, Jr., as "Jody", Clem Bevans, Margaret Wycherly, Forrest Tucker. Screen play by Paul Osborn, based on the Pulitzer Prize Novel by Marjorie Kinnan Rawlings. Directed by Clarence Brown, produced by Sidney Franklin. A Metro-Goldwyn-Mayer picture in Technicolor.

Motion Picture

MAGAZINE

TRADEMARK FAWCETT PUBLICATIONS, INC.

Incorporating Screen Life and Hollywood Magazine
A Fawcett Publication

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Vol. LXXIII, No. 1, FEBRUARY, 1947 Thirty-Seventh Year

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*You'll share the intimate secrets of an
amazing love affair!*

M-G-M PRESENTS

**CLAUDETTE COLBERT · WALTER PIDGEON
JUNE ALLYSON**

"The Secret Heart"

She had
no right
to love
him...
but she
did!

She had
the right
to love him...
but
hesitated!



A ROBERT Z. LEONARD PRODUCTION

with **LIONEL BARRYMORE · ROBERT STERLING · MARSHALL THOMPSON**

Screen Play by WHITFIELD COOK and ANNE MORRISON CHAPIN
Based Upon an Original Story and Adaptation by ROSE FRANKEN and WILLIAM BROWN MELONEY
Directed by ROBERT Z. LEONARD Produced by EDWIN H. KNOPF • AN M-G-M PICTURE



INTERESTING LETTERS

Send your communications to the Editor, MOTION PICTURE Magazine, 1501 Broadway, N. Y. 18, N. Y. Only letters with full signature will be published

Encore, Mr. Astaire

Dear Editor:

Mark up your score card with another X. That edipictorial concerning Fred Astaire in the November issue of MOTION PICTURE had good common sense in it and came right to the point.

If Fred could only speak to his fans, he'd know that he'll never grow old in our hearts. Whether he dances or acts, he'll still be tops on our list. After all, Fred hasn't been up there on top just because he can dance. He's a wonderful comedian and a splendid actor as well.

Gilbert Arbetman

Chicago, Ill.

Dear Editor:

... I agree, he can't retire. He is certainly not too old to dance—and won't be for a very long time. ...

Loretta Black

New Bloomfield, Pa.



Fans say, "No!"

Dear Editor:

... Fred Astaire can't quit, he just can't. If a lot of his fans wrote in, we might be able to make him change his mind.

Doris Hamm

Richmond Hills, N. Y.

Dear Editor:

You were certainly right when you said ... that Fred Astaire can't retire.

We need him. Who else can dance the way he does—no one, as far as I'm concerned. He doesn't look old to me. I'd rather have Fred than any other dancer, including Johnny Coy.

Catherine Bilotta

Niagara Falls, Can.

Dear Editor:

... I want to say thanks to Fred Astaire for all the years of entertainment he has given me. I feel terrible about his retiring. ... I don't believe there will ever be another like him. ...

He deserves to retire, but here is one moviegoer who will miss seeing him dance through the air with the greatest of ease.

Carolyn Graham

Detroit, Mich.

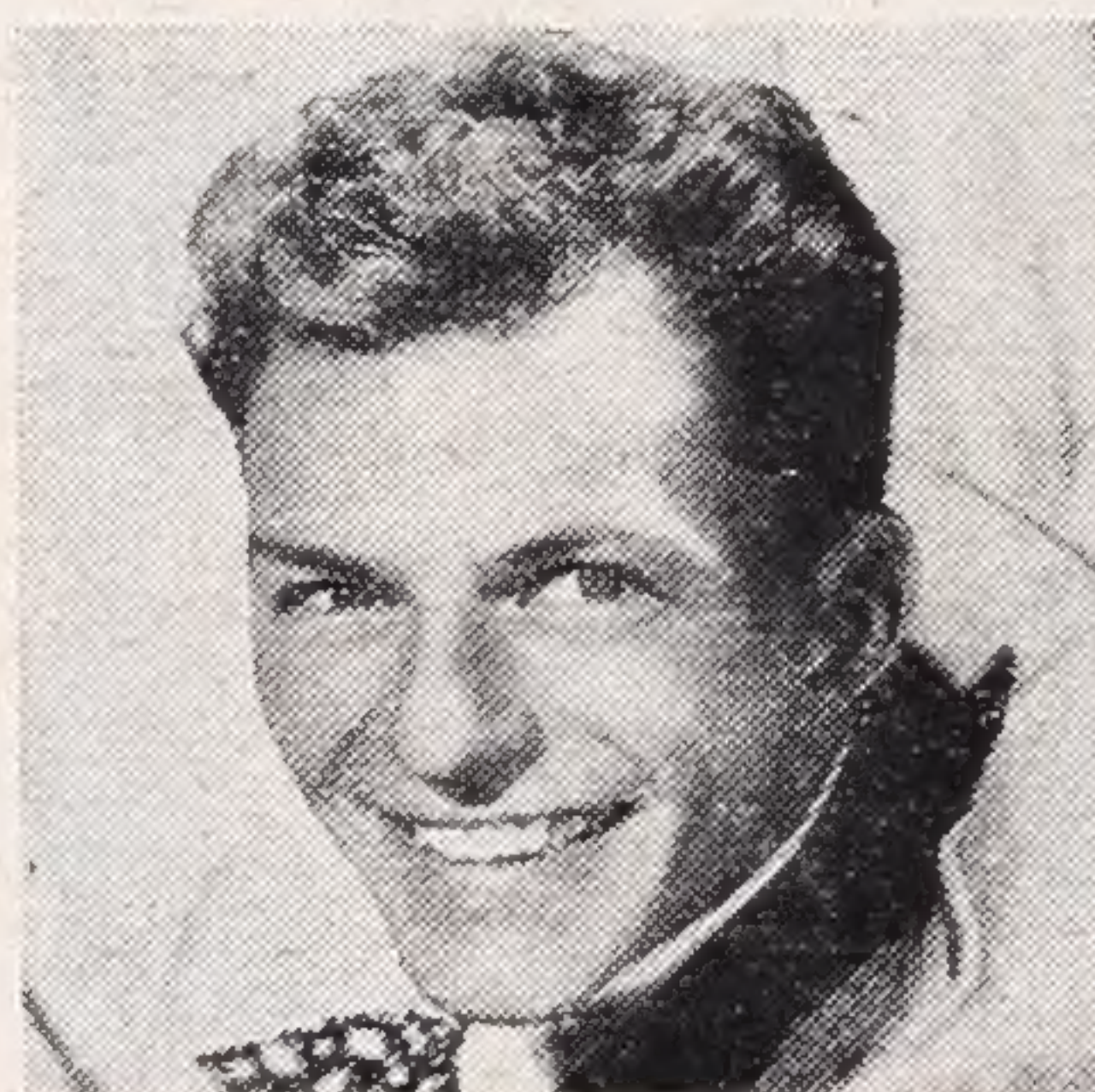
Frankie's Fans

Dear Editor:

Wouldn't it be simply wonderful if Bing Crosby and Frank Sinatra could star in a picture together?

Jessie Rayfield

Cherryville, N. C.



Needs bucking up?

Dear Editor:

I understand that MGM's Till the Clouds Roll By is climaxed, if that's the word, by Frank Sinatra singing Ol' Man River. What's the matter with Andy

Devine taking a crack at Hamlet's soliloquy? Or possibly Shirley Temple could do a re-make of Camille.

Patsy Simms

New York, N. Y.

Dear Editor:

This concerns Frank Sinatra and us kids. Maybe it's none of our business what Frank's personal life is, but we feel he's setting a bad example for us.

We always thought we could turn to Frank if we had problems and he would help us, but I'm sure a man who can't find happiness with his wife cannot take other person's problems in his hands.

Don't let fame go to your head, Frankie, for I know you will lose a lot of your fans. Wouldn't it be swell if you were still the "kid from Hoboken" of long ago with no worries?

Ann Formoso

Englewood, N. J.

Missed

Dear Editor:

... I was very disappointed not to find Popping Questions in your November issue. This is one of the main reasons I buy MOTION PICTURE Magazine, and it's the first article I turn to.

Sally Oppenheim

Chicago, Ill.

Dear Editor:

In the last few issues of MOTION PICTURE Magazine I've noticed that you have stopped Popping Questions at the stars. That was one of the things I liked best. Please don't stop.

Mary Di Silvestro

Bronx, N. Y.

Occasionally we can't fit all the stories we'd like to in the magazine. After receiving numerous letters on the omission of Popping Questions, we're ordering more on this series. Tom Drake is the subject this month. Watch for Popping Questions at Mark Stevens and more of your favorites in future issues.—Ed.

Covers and Color

Dear Editor:

Thanks, thanks for that wonderful November cover of Jane Wyman.

I buy your magazine regularly, but even if I didn't that cover would have made me a permanent customer.

Patricia Thornberry

Detroit, Mich.

Dear Editor:

... Orchids, or should I say golden chrysanthemums, to Janie and Mead-Maddick.

Virginia Baldwin

Terre Haute, Ind.

[Please turn to page 6]

What's he got
that gets the gals...
besides \$10,000,000 ????

"Ladies' Man"

He likes 'em Tall!
He likes 'em Small!
He likes 'em any way
at all!

Here comes that
Million Dollar Jamboree
of Girls (what girls!)
Fun (Some Fun!)
and the Merriest Music
from Spike Jones and
his City Slickers!

starring

Eddie BRACKEN · Cass DALEY · Virginia WELLES · Spike JONES

with Johnny COY Virginia FIELD

Produced by Daniel DARE · Directed by William D. RUSSELL

Screen Play by Edmund Beloin, Jack Rose and Lewis Meltzer · A Paramount Picture

Interesting Letters

[Continued from page 4]

Dear Editor:

... Thanks a million for printing Janie (Button Nose) Wyman's beautiful face on your November cover.

Ty Barker

Zanesville, O.



"Button Nose"

Dear Editor:

Every month another beautiful cover. Lovely ladies like Lana Turner, Maureen O'Hara, June Allyson and now Jane Wyman have been eye-catchers on the newsstands. They are so alive; they seem to be saying, "Won't you look inside?"

Ramona Guerrero

New Orleans, La.

Dear Editor:

... That beautiful color portrait of Alan Ladd was positively super.

Robert Jean

Wells Beach, Me.

Dear Editor:

... That wonderful natural color photo of Rita Hayworth is the best one of her I've seen yet, and she always looks good.

But what happened to Laddie? That squinty eye is always his left!

Marcia Vespi

Dolgeville, N. Y.

● We're glad you liked the cover and color inserts of Rita and Alan. The photo of Alan Ladd was reversed, Marcia, that's the reason for the wrong eye squinting. It's a good thing to know how observant you fans are.—Ed.

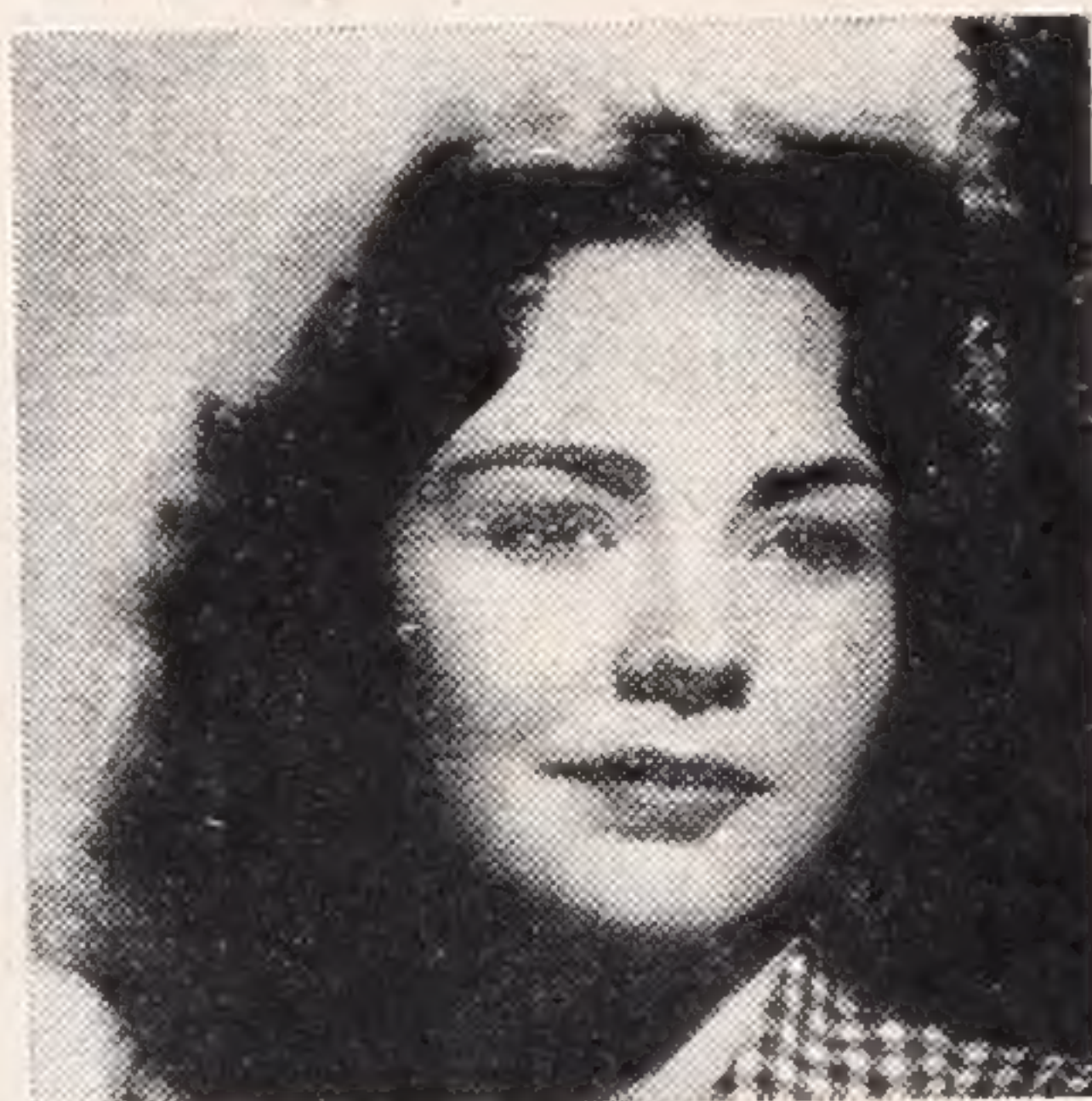
Evangeline

Dear Editor:

Our class has just finished reading the poem Evangeline. We enjoyed it very much. We understand a silent version of the poem was produced about twenty years ago, starring Dolores Del Rio.

Many other great successes of the silent film era have been reproduced in sound and we believe a revival of Evangeline

would have wide appeal, especially with the new and better methods of production, Technicolor and a musical background.



Evangeline?

We would like to see Jennifer Jones as Evangeline and Cornel Wilde as Gabriel.

Class 8 C Kenwood High School
Baltimore, Md.

June's Defenders

Dear Editor:

I would like to know what Janis Straiter meant when she said June Allyson carried a pout on her face and wore such an outlandish hairdo. Or was she just doing it for attention?

I think June looks very nice with her hair as it is and I don't think she would have the reputation of being a sweet and completely feminine person if she wore her hair in an extreme style. Furthermore, I don't think she carries any more of a pout than any other movie star. Jealous?

Dolores Williams

Colton, Calif.

Dear Editor:

... I think it is all right to criticize, but little things like June Allyson's pout (so called) and her hairdo are entirely too silly to gripe about.

Personally, June rates highest on my list. She has a wonderful smile and her hairdo is the natural type that anybody would admire. And that pout—I think it is the cutest thing I have ever seen, not to mention that sparkling look in her eyes. ...

Pvt. John Anderson

Fort McClellan, Ala.

Dear Editor:

... I wonder if this person realizes that without them it wouldn't be June Allyson?

Norma Kraus

St. Louis, Mo.

● The score—all for and none against Miss Allyson.—Ed.

More on Theater Vandalism

Dear Editor:

If I had my way, the letter in your November issue on theater vandalism would be given first place on your Interesting Letters page, and a copy sent to every motion picture theater manager in the country. I heartily agree with all the sentiments expressed therein—and then some!

Augusta Stuart

Columbus, O.

Dear Editor:

In answer to Auleen Eberhardt's letter in the November MOTION PICTURE Magazine, I would like to mention that I greatly appreciate her suggestion, but I am afraid that such mild measures would often fail. They often have in homes, in schools and other public places.

I suggest that the theater manager or usher be furnished with a stiff hairbrush and a flashlight. They may then pick out the juvenile offender in the dark during the performance, take him to some secluded spot and, while narrating the continuation of the motion picture plot, apply the brush vigorously about twenty times where it does, according to human anatomy, the most good. He may then assist the offender back to his seat.

This will not only make the job of theater employees more interesting and more useful, but it will also serve as the best answer to Auleen Eberhardt's vivid letter.

Hans Bochner

San Francisco, Calif.

Dear Editor:

After reading the letter sent in by Auleen Eberhardt in the November issue, I would really like to know what adults expect from children.

I went to the movies recently and said a few words to my friend sitting next to me before the picture started. The lady sitting on my other side told me to be quiet.

A friend joined this lady and they talked all through the picture. When I said something to my friend the lady again told me to be quiet, even though she wasn't listening to the dialogue. Who was wrong that time? Don't always blame the noise on the kids.

Myra Gail Gainsboro

Miami Beach, Fla.

Personal Opinions

Dear Editor:

I hope I won't get my ears chewed off by what is left of Mr. Guy Madison's fans. He's just another guy who thinks he is making good.

When he made his personal appear-
[Please turn to page 8]

There's more to "The Shocking
Miss Pilgrim" ...than meets the eye!

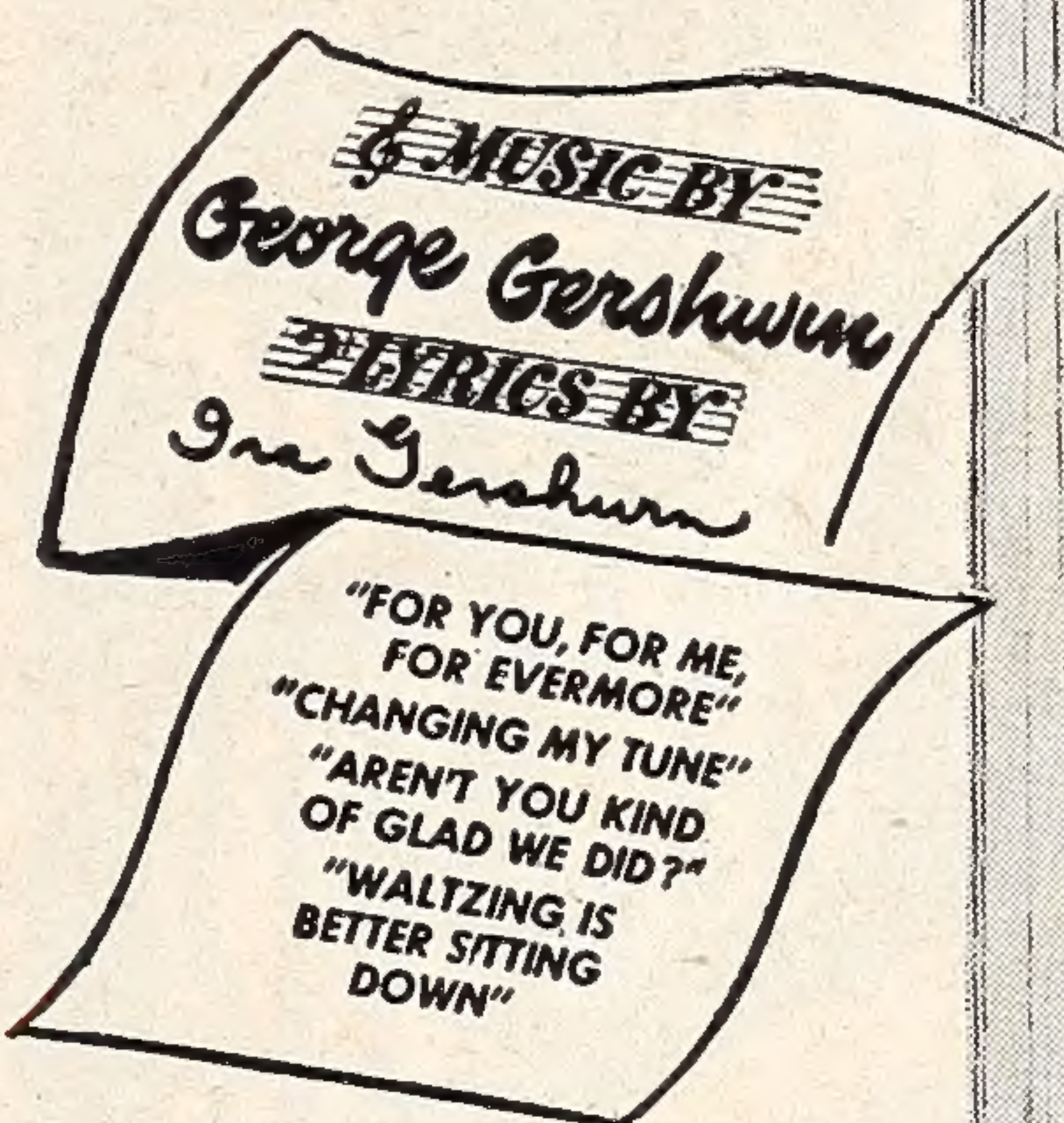


Shameless?
Blameless?
Nameless?

BETTY GRABLE
and **DICK HAYMES** in



The Shocking
MISS PILGRIM
IN TECHNICOLOR



with
ANNE REVERE · ALLYN JOSLYN · GENE LOCKHART
Written for the Screen and Directed by **GEORGE SEATON** Produced by **WILLIAM PERLBERG**

From a Story by Ernest and Frederica Maas · Dances Staged by Hermes Pan · Costumes Designed by Orry Kelly

20th
CENTURY-FOX

Have you seen Darryl F. Zanuck's production of W. Somerset Maugham's "THE RAZOR'S EDGE" ?

RIN TIN TIN

is back!

The Greatest Animal
Star Of All-Time...



In the most
human, heart-
warming pic-
ture in years!



FILMED IN ALL THE
GORGEOUS COLOR
Of The Valley Of The California Missions

starring
RIN TIN TIN III

DONALD WOODS • BOBBY BLAKE
Gaylord Pendleton • Claudia Drake

Directed by
Max Nosseck • Produced by
William Stephens
Released by PRODUCERS RELEASING CORPORATION

Interesting Letters

[Continued from page 6]

ance here in Seattle, my sister, who is a reporter for her school paper, was thrilled and hoped to get his autograph and maybe a smile, and had high hopes for a short interview.



Too big for his
breeches?

Her hopes were too high, because she was rewarded with neither. She was at the theater door when Guy poked his head out. At the sight of eight girls standing there, slam went the door and he went back to the protecting arms of the theater manager.

He ought to be ashamed, with a physique like his, to be afraid of eight girls.

The bobby soxers helped Frank Sinatra to stardom and he's always the same to them. But from Guy's actions, they believe he doesn't need them. Excuse us.

Gloria Raab

Seattle, Wash.

Dear Editor:

I certainly am glad that I live in a free country where I can express my opinions. I'm going to use that privilege right now and say that in my opinion Elizabeth Scott is the most "made-up" actress in Hollywood. I would like to see what she looks like when she first awakens in the morning.

Toni Allison

Long Beach, Calif.

Dear Editor:

I can't believe my ears. I just heard on the radio that Van Johnson will marry Mrs. Keenan Wynn as soon as her divorce becomes final.

I am a devoted fan of Van Johnson, but if he is to blame for breaking up the Wynn household then he's off my list right now. I hope this rumor is wrong.

Jo Anne Leonhardt

Cleveland, O.

Too Young For Advice

Dear Editor:

I completely agree with Robert Jacobs and Terry Lechniak on their opinions

of movie stars giving advice in magazines to people they can't possibly know or understand.

Shirley Temple is much too young both in years and marriage problems to give such advice.

Mrs. Earl Carver

Lubbock, Tex.

Dear Editor:

... I like Shirley as an actress, but as far as giving advice to the lovelorn, I could think of at least a dozen people who would be much better, including myself.

... I don't believe there is a star in Hollywood who knows anything about happy marriages, much less a kid like Shirley Temple.

Sgt. Kirk Hanson

Detroit, Mich.

Or Is She

Dear Editor:

If anyone can give advice to young people, Shirley Temple can—being one herself.

Colleen Martin

Zanesville, O.

Dear Editor:

... I think Mrs. Agar's article was taken to heart by most teen agers. Shirley is in all respects an all-American teen ager. I am for more stories by Shirley Temple Agar.

Joan Watters

Los Angeles, Calif.

First Things First

Dear Editor:

Why is it that Hollywood insists on showing the bad times in pre-war Europe and the cause for these periods that led to World War II, when the primary job of the motion picture industry should be the United States of past and present.

I suppose that I am not the only person in America who thought the novel Arch of Triumph was stupid and entirely misleading. If the film version follows the book, I know that even with Bergman and Boyer topping the cast, the picturization of Arch of Triumph will be entirely distasteful to me.

Let's learn about our own troubles, what caused them, what are the cures, before Hollywood tries to drum up public sympathy for a nation that has been weak and decadent for years.

If Hollywood does such a job for the American public, we stand a good chance of avoiding the mistakes that led to the downfall of France.

Robert F. Cummings

Milwaukee, Wis.

"There
ought
to be
a law

**AGAINST
KNOWING
THE THINGS
I FOUND OUT
ABOUT
MEN!"**

**THE MORE
YOU KNOW
ABOUT LOVE..
THE MORE
YOU'LL LOVE
THIS PICTURE!**

**IDA LUPINO · ROBERT ALDA
ANDREA KING · BRUCE BENNETT
"The Man I Love"**

WARNER HIT

Hear and hum! 'The Man I Love'
'Just My Bill' 'Why Was I Born' 'Lisa'
'Body and Soul' 'If I Could Be With You'

Directed by **RAOUL WALSH** SCREEN PLAY BY CATHERINE TURNER • ADAPTATION BY JO PAGANO
AND CATHERINE TURNER • FROM A NOVEL BY MARITTA WOLFF
Produced by **ARNOLD ALBERT**

NO
SECRET
about
TAMPAX



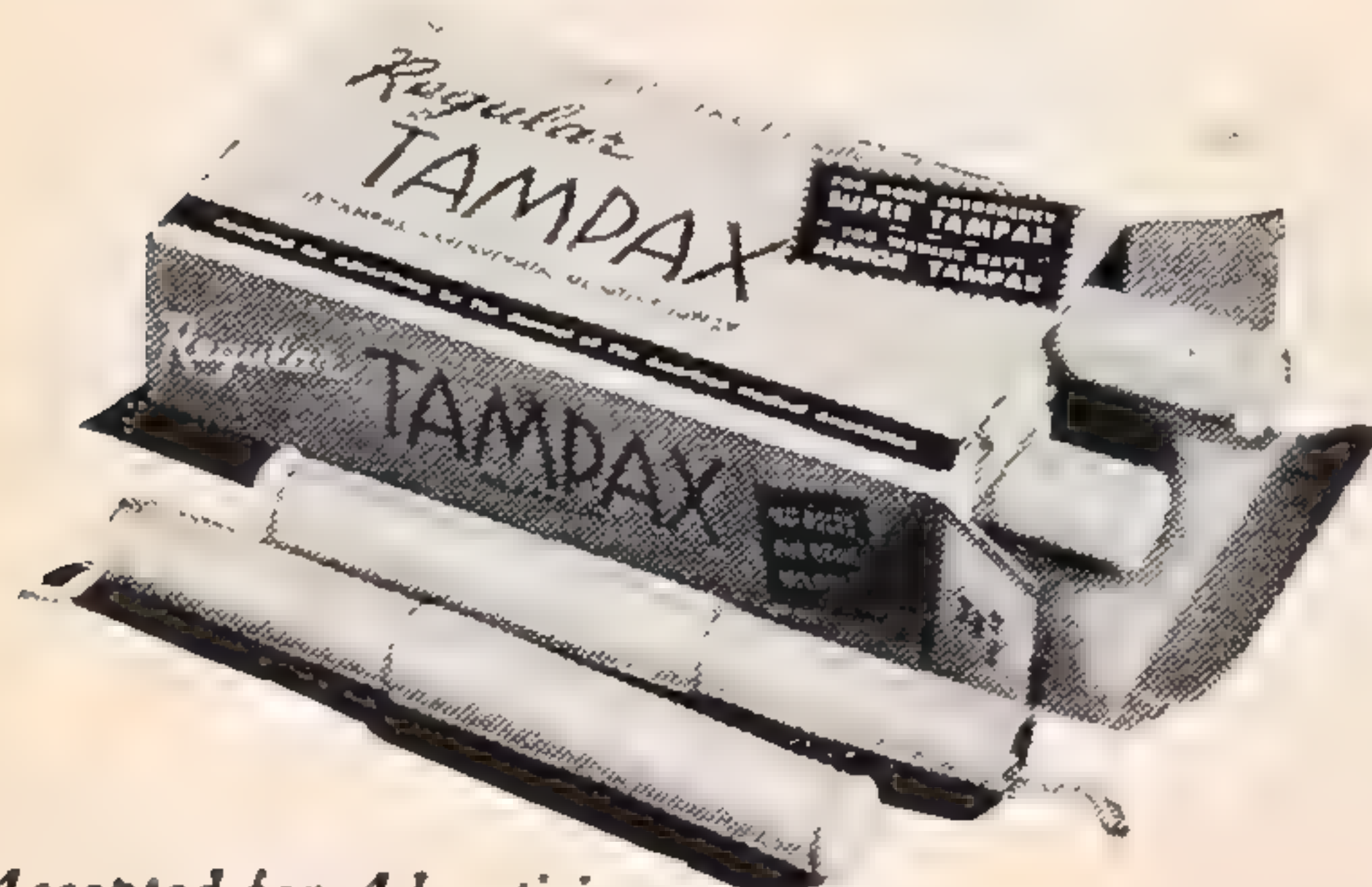
*Tampax is a modern
application of
an old medical
principle*



Not a novelty, nothing tricky, Tampax is a simple and natural method for obtaining sanitary protection each month without resorting to the usual belt-and-pin arrangement supporting bulky outside pads. . . . It is just the well-known principle of *internal absorption* put to new use for the convenience of normal women at those "trying times" of the month.

Perfected by a doctor, Tampax is made of pure absorbent cotton throughout. It is so daintily inserted with patented one-use applicator, that your fingers need not touch the Tampax. . . . When it's properly in place you cannot *feel* its presence and other people cannot *detect* its presence, because Tampax causes no bulges, no wrinkles, no ridges to "show through."

Tampax is quick to change and easily disposable. It *cannot* cause odor or chafing. . . . Buy Tampax at your drug or notion counter and enjoy peace of mind while using it. Three absorbencies—Regular, Super, Junior. An average month's supply will slip easily into your purse. Tampax Incorporated, Palmer, Massachusetts.



Accepted for Advertising
by the Journal of the American Medical Association



The Best Years of Our Lives



Dana Andrews, Fredric March and Harold Russell fly home in a bomber, each with his own worries for the future

Russell, who actually lost both hands in combat, gives a stunning performance with Cathy O'Donnell as his girl



Harold Russell . . . a young, plain-looking veteran with a flat New England twang in his voice . . . and a pair of hooks where his hands used to be . . . walks off with top honors in a picture crowded with superbly performing stars. . . . The Best Years of Our Lives . . . produced by Samuel Goldwyn from an idea born of a news item almost two years ago . . . is a simple story, simply told, of three veterans returning to the same home town at the end of the war. . . Fredric March, as an infantry technical sergeant . . . Dana Andrews, the young Air Force captain from the wrong side of the tracks . . . and Russell, a Navy rate. . . epitomize virtually every veteran in the country. . . . Their performances . . . unembellished by the slightest smitch of make-up . . . are moving and realistic. . . . Myrna Loy, Teresa Wright and Virginia Mayo . . . accomplished actresses all . . . prove their talent to the hilt. . . . And Cathy O'Donnell . . . introduced by Goldwyn for the first time in this picture . . . will wrap your heart right around her little finger. . . . Stopping his camera down to f.8 for almost every shot . . . photographer Gregg Toland has achieved a remarkable depth of focus and clarity . . . aided by intense lighting and a wardrobe confined exclusively to shades of gray, black and white. . . . Director William Wyler . . . in underplaying every scene . . . has come up with a directorial masterpiece. . . . Writer MacKinlay Kantor's short story, *Glory for Me* . . . written at Goldwyn's instance . . . formed the fabric for a superbly restrained screenplay by Robert E. Sherwood. . . . The picture runs three hours . . . at a cost of \$1,000,000 an hour . . . but never palls. . . . Its sets . . . headed by the huge Midway Drug Store (with \$20,000 worth of real merchandise) . . . are masterpieces of artistic execution. . . . Add all this up . . . and throw in such fine supporting players as Hoagy Carmichael, Gladys George, Roman Bohnen and Steve Cochran . . . and you have one of the best pictures of our years.

WONDERFUL!
WONDERFUL!
WONDERFUL!

HOW COULD IT BE ANYTHING ELSE?



LIBERTY FILMS, INC.



presents

FRANK
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Clowning again snorted Sue's mother. And with me sneezing cold germs all over. Young man, to hear you talk a body'd think Kleenex was just like *any* tissue. Well, my *nose* knows there's *only one* Kleenex. You'll learn!



It's a greenhorn you are about tissues, sir! smiled our Nora. What other tissues comes poppin' up so handy-like—one at a time? *None but Kleenex!* 'Tis by that Kleenex box you'd be knowin' there's only *one* Kleenex. But whish-h-t! There's still another way . . .

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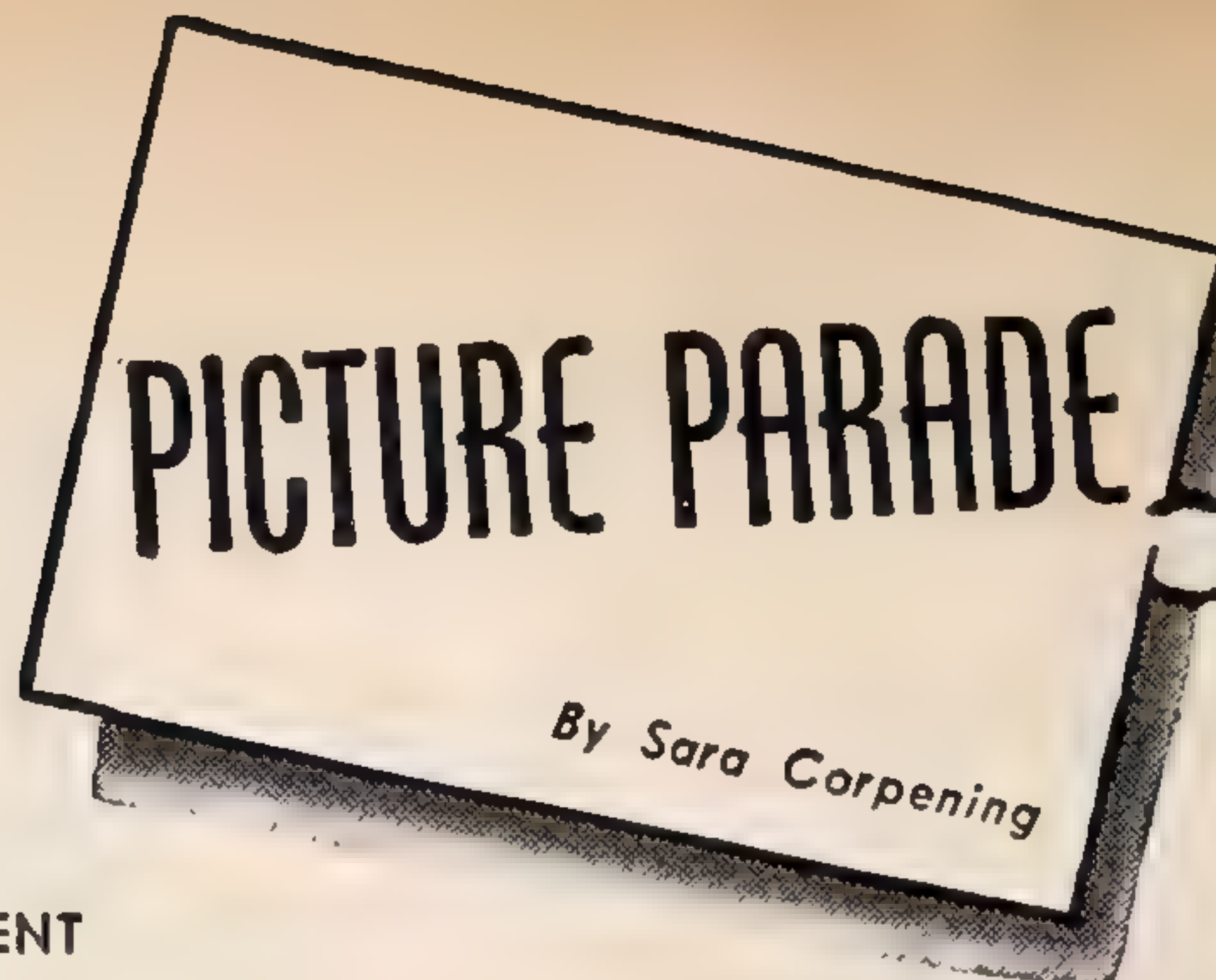


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AAAA—EXCELLENT
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AA—FAIR



LADY IN THE LAKE Robert Montgomery's first film since his release from the Navy finds him as both star and director. The picture is notable for the use of a new camera technique. It is a first-person movie, with Montgomery as narrator, and the story is told from the viewpoint of the camera. The method is highly effective in some scenes, particularly the one in which Montgomery is injured in a car crash, but it's too confining for general use and necessitates too many sustained close-ups. *Lady in the Lake* is based on a novel by Raymond Chandler and it'll be no end confusing unless you get there at the beginning. Audrey Totter is a hard-boiled lady editor who hires a private detective to do some personal spying, then proceeds to fall in love with him. She's very good in her first major role. Jayne Meadows stands out in a small part. Others are Lloyd Nolan, Leon Ames, Tom Tully, all good.—*Metro-Goldwyn-Mayer*.AAA



MAGNIFICENT DOLL Fred Astaire's former dancing partner, Ginger Rogers, now turns up as Dolly Madison, one of the most fabulous women in American history. The story has moments of great interest but for the most part it is slow moving and too talky. It is told in retrospect, a method which has been over-employed of late, beginning with Dolly's life on her father's plantation in Virginia, through her first unhappy marriage, her romance with Burr, and ends with her as first lady of the White House under Jefferson's presidency. The final scene in which Ginger gives a long and windy recitation on democracy will be too much for most audiences. Burgess Meredith as James Madison does very nicely, so does David Niven as Aaron Burr, but you're apt to find it difficult to fit Ginger into the Colonial background. Horace McNally's fine work as Ginger's first husband is outstanding.—*Universal*.AA½



THE BEST YEARS OF OUR LIVES There may have been finer movies made, but offhand we can't think of one. Seldom has such a superb, able cast been assembled (except in musicals) and seldom has such a believable, touching story been handed them. It deals simply with three separate and disparate instances of veteran rehabilitation. One is a sergeant who returns to his job as a bank executive; one is an Air Force captain who can't return to his soda-jerker job or to the wife who turns out to be a floozy; the third is an amputee who comes home with hooks where his hands used to be. How each meets and solves his individual adjustment is the story. Harold Russell as the amputee should win an Award for his quiet, realistic performance, and Fredric March must be mentioned for exceptionally fine work. But close behind is the rest of the cast—Dana Andrews, Teresa Wright, Myrna Loy, Virginia Mayo.—*Goldwyn-RKO-Radio*.AAAA

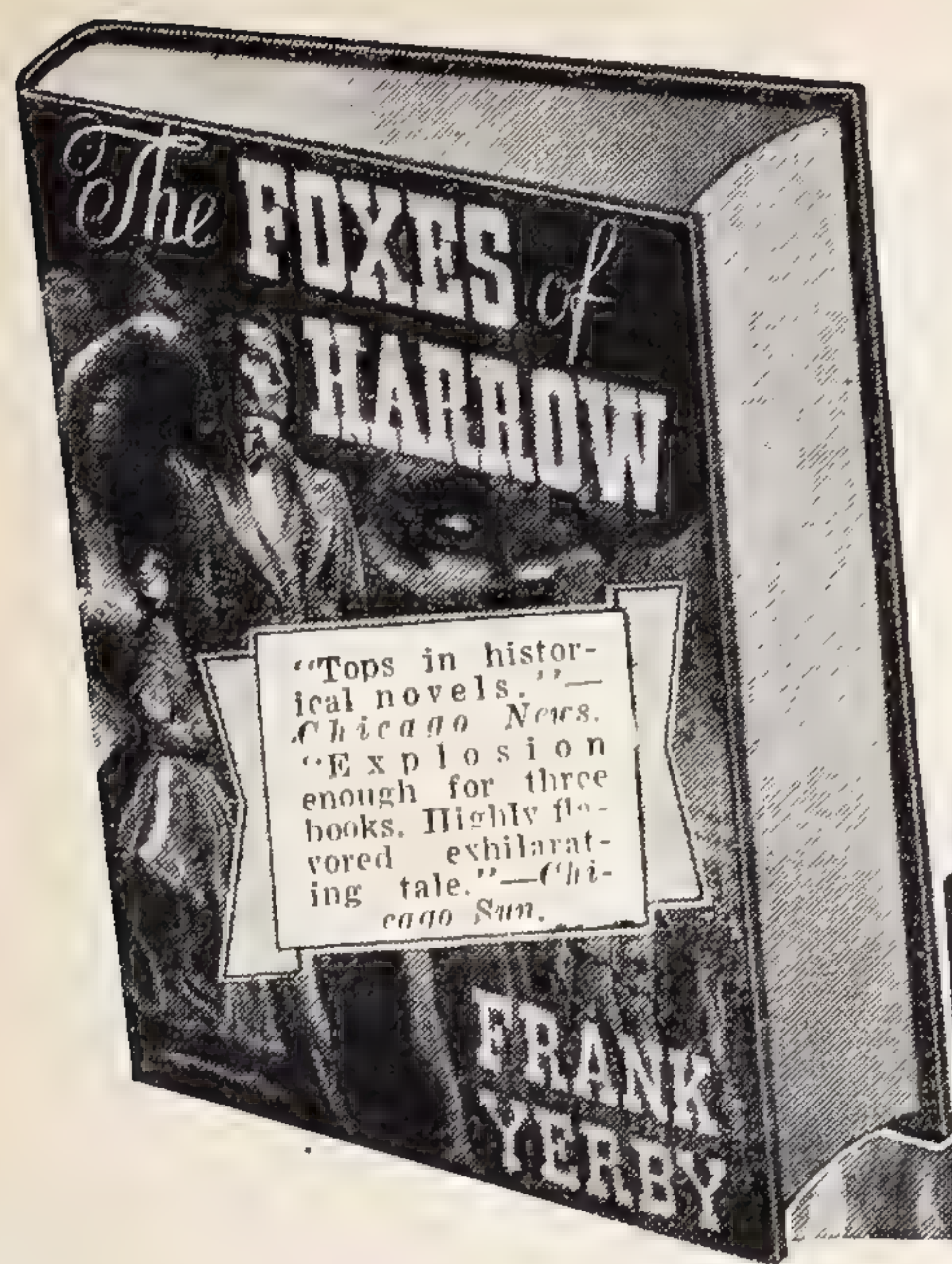


THE RAZOR'S EDGE Darryl Zanuck's production of Somerset Maugham's famed book fails miserably to live up to its flashy ballyhoo. The story of the young flier of World War I who goes looking for peace and spiritual harmony is slow moving and tedious, and fails to arrive at any satisfactory conviction as to how he finally found peace, as the film would have you believe. A sizzling romance between Tyrone Power and Gene Tierney enlivens things somewhat, but neither is very effective as far as acting goes. There will be mixed opinions concerning Anne Baxter's interpretation of the dipsomaniac, fallen woman. Many will declare it's a wonderful acting job; we're inclined to think it's overdone and theatrical. Clifton Webb takes what acting honors there are to take as the effete social snob. Others in the cast are Herbert Marshall, John Payne, Frank Latimore and Elsa Lanchester.—*20th Century-Fox*.AA½



THE YEARLING When Academy Awards are being handed out, *The Yearling* may well be pushing close behind *The Best Years of Our Lives* for honors. Certainly for photography it will be hard to surpass, and Jane Wyman gives a performance that will surprise those who have considered her only a pretty chorus girl. Adapted from Marjorie Kinnan Rawlings' Pulitzer Prize-winning novel, it's the story of a young couple trying to wrest a living from the Florida swampland. Cultivating their patch is a trying, heartbreaking task for the Baxters, but dreamy young son Jody loves the land and would find life altogether happy if only he were allowed to have a pet. Finally his mother is won over and he is permitted to bring home a young fawn whose mother has been killed. Gregory Peck is splendid as Pa Baxter, Jane Wyman superb as Ma Baxter, but it is young Claude Jarman, Jr., as Jody who wins top honors.—*Metro-Goldwyn-Mayer*.AAAA
[Please turn to page 16]

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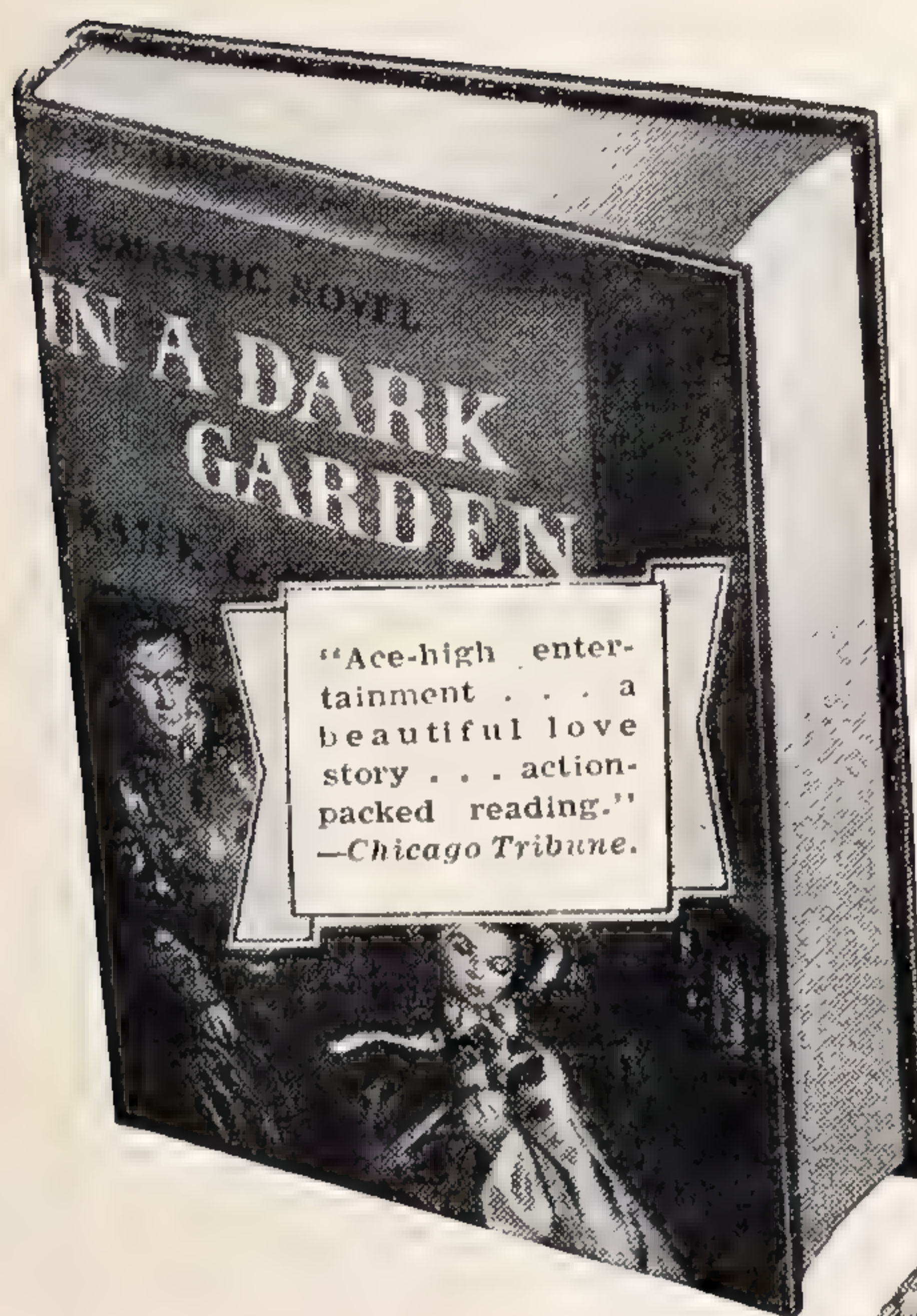
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get back! This is a gripping, million-copy best-seller, soon to be a spectacular movie. The *St. Louis Globe-Democrat* says, "Here are love and lusts and greeds, quadroom balls, voodoo, pistols at dawn. Fresh and fascinating." It is the book which the American reading public kept on best-seller lists for months—and it comes to you absolutely FREE when you join the Dollar Book Club!



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Picture Parade

[Continued from page 14]

ABIE'S IRISH ROSE—AAA—The classic story of the Jewish boy who marries the Irish Catholic girl is the first film from the new Bing Crosby Productions, Inc. Story stands the test of time, with two unknowns, Joanne Dru and Richard Norris, playing the leads in highly acceptable style.—*United Artists*.

ANGEL ON MY SHOULDER—AA½—An imaginative fantasy starring Claude Rains, Paul Muni and Anne Baxter about a murdered gangster whose soul goes to Hades and who gets a chance to return to earth.—*United Artists*.

ANNA AND THE KING OF SIAM—AAAA—Adapted from Margaret Landon's best-selling biography, this is an exciting and excellent film. Story takes place in Siam during Victoria's reign and revolves around an English widow whose adventures as school teacher of the royal family affected the progress of the country. Irene Dunne, Rex Harrison, Linda Darnell.—*20th Century-Fox*.

BEDELIA—AAA—England's number one actress, Margaret Lockwood, in a psychological film based on the novel by Vera Caspary, author of *Laura*. This has the same suspense and drama of the former, plus excellent photography. Ian Hunter, Barry K. Barnes.—*Eagle-Lion*.

BLUE SKIES—AAA—Bing Crosby, Fred Astaire, Joan Caulfield, Billy DeWolfe provide a pleasant evening's entertainment though the story is rather slight. There are 28 of Irving Berlin's fine tunes, and it's all in Technicolor.—*Paramount*.

CAESAR AND CLEOPATRA—AAAA—George Bernard Shaw's wonderful and witty play comes to the screen as a stunning spectacle, starring Vivien Leigh and Claude Rains.—*United Artists*.

CANYON PASSAGE—AAA—Oregon is the setting for this robust, romantic and radiantly lovely Western done in Technicolor. Dana Andrews, Susan Hayward, Brian Donlevy, Hoagy Carmichael.—*Universal Pictures*.

CLOAK AND DAGGER—AA½—This misses being a really fine picture because it's about a year and a half too late. It's about the atomic bomb and how an American scientist attempts to check on the progress the Germans had made with it. Picture is notable in that it introduces Lilli Palmer to American audiences. She's a real personality and a splendid actress. Gary Cooper is the scientist.—*Warner Bros.*

DECEPTION—AAA—Women will like it, for Bette Davis runs the gamut. Claude Rains is wonderful as an egotistical composer, but the whole thing is overly theatrical.—*Warner Bros.*

GALLANT JOURNEY—AA½—The story of John J. Montgomery, the first man who ever flew a controlled airplane. Captures the pioneer spirit, but is only fair entertainment. Glenn Ford, Janet Blair.—*Columbia*.

HUMORESQUE—AAA—Joan Crawford doesn't appear until the film is well under way, but from that moment on, it's all hers. Rumor has it she may win another Academy Award for her role of the neurotic, alcoholic socialite who sponsors a young East Side musician, adeptly played by John Garfield. Others are Oscar Levant, Joan Chandler, J. Carrol Naish.—*Warner Bros.*

IF I'M LUCKY—AA½—If you're a Perry Como fan, you'll like this, for it gives the popular young crooner plenty of chance to croon. Vivian Blaine is in it too. The story is weak and far-fetched, but Como delivers his songs nicely.—*20th Century-Fox*.

MARGIE—AAA—A film about high school life in the late 1920's, complete with raccoon coats, rolled stockings, powerful roadsters and songs of that time. Jeanne Crain is fetching as an almost-wall-flower who blossoms at the Senior prom. In Technicolor, with Glenn Langan, Barbara Lawrence, Conrad Janis.—*20th Century-Fox*.

MR. ACE—AA½—George Raft and Sylvia Sydney are a well-matched pair for this tale of political ambition and intrigue. Unfortunately, the story is rather weak. The women will enjoy the spectacular hats worn by Miss Sydney.—*United Artists*.

MONSIEUR BEUCAIRE—AA½—A satire based on the late Booth Tarkington's famed novel, with Bob Hope as a clumsy barber in the court of Louis XV, until his love for a scullery maid (Joan Caulfield) gets him in a spot. Others in the cast are Marjorie Reynolds and Patric Knowles.—*Paramount*.

MY DARLING CLEMENTINE—AAA—This is horse opera, pure and simple, but so well acted and so well directed that you'll enjoy it immensely. Victor Mature will give you a surprise with his fine work. Henry Fonda, Linda Darnell, Cathy Downs.—*20th Century-Fox*.

NIGHT AND DAY—AA½—Warner Brothers chose this lovely, lyrical film musical with which to mark their celebration of the twentieth anniversary of sound. It's an excellent choice, being based on the life of song writer Cole Porter. Cary Grant plays Porter, others in the cast are Alexis Smith, Monty Woolley, Jane Wyman, Eve Arden, Mary Martin.—*Warner Brothers*.

NO LEAVE, NO LOVE—AA½—About two discharged Marines who get into a lot of hot water. Slow going in spite of the teaming of Van Johnson and Keenan Wynn. Newcomer Marina Koshetz shines.—*Metro-Goldwyn-Mayer*.

NOBODY LIVES FOREVER—AA½—The talents of John Garfield and Geraldine Fitzgerald are wasted on this mediocre tale of a con man who falls in love with his victim.—*Warner Bros.*

NOCTURNE—AA½—A pleasing detective-mystery which for a change has George Raft on the side of the law as the detective. A Hollywood composer is bumped off, leaving behind a number of angered females, and false clues as to the actual killer.—*RKO-Radio*.

NORA PRENTISS—AA—The most that can be said about this is that Ann Sheridan wears some stunning clothes. She's a young singer who brings havoc when she falls in love with a married doctor. If Bruce Bennett had been given the role Kent Smith has (the lead) it might have been a better picture.—*Warner Bros.*

NOTORIOUS—AA½—A good Hitchcock thriller which stars Cary Grant and Ingrid Bergman. It's about a spy ring, but Cary and Ingrid manage to get in one of the best love scenes ever seen in a film. You'll like this one.—*RKO-Radio*.

SISTER KENNY—AAA—The story of the crusading Australian bush nurse who devoted her life to her treatment for infantile paralysis has been brought to the screen as a moving, sincere story. Rosalind Russell as Sister Kenny does a fine job. Cast includes Alexander Knox, Dean Jagger, Beulah Bondi.—*RKO-Radio*.

SONG OF THE SOUTH—AAA—Take the whole family to see this latest charming Disney film, which combines live action with cartoons. Highlight is the Uncle Remus tales of B'r'er Fox and B'r'er Rabbit.—*Disney-RKO-Radio*.

SPELLBOUND—AAAA—This thrilling psychological melodrama, with its unusual murder plot laid in a medical setting, is given intense interest and substance through the skill of the director, Alfred Hitchcock, and the stars, Ingrid Bergman, Gregory Peck.—*United Artists*.

STORMY WATERS—AA½—In French (with English titles), this moving drama of the sea was completed four days before the Nazis invaded Paris. Jean Gabin and Michele Morgan are the lovers, Jean Marchat is excellent in support.—*MGM-International*.

TEMPTATION—AA—Merle Oberon looks lovely in this period story laid in London and Egypt, but there's not much more to be said for it. Charles Korvin scores as a scheming bogus prince, and Paul Lukas and George Brent lend support.—*Universal*.

THE CHASE—AA½—A psychological story that goes astray, in spite of good acting from Robert Cummings, Peter Lorre, Michele Morgan and Steve Cochran.—*United Artists*.

THE COCKEYED MIRACLE—AA½—Keenan Wynn and Frank Morgan try their best, but the old gag of two dead fellows coming back to earth to unravel their family's problems falls flat. Audrey Totter and Richard Quine help out with the romantic interest, but the story is just too much for Wynn and Morgan.—*Metro-Goldwyn-Mayer*.

THE DARK MIRROR—AAA—Olivia de Havilland is excellent in a dual role. She plays identical twins in a film that is a penetrating study of human jealousy. Lew Ayres and Thomas Mitchell.—*Universal-International*.

THE GREEN YEARS—AAAA—Dr. A. J. Cronin's best seller about a youth's strong faith in face of opposition is just as tender and touching on the screen. Charles Coburn, Tom Drake, Beverly Tyler, Hume Cronyn, Gladys Cooper, Dean Stockwell all score.—*Metro-Goldwyn-Mayer*.

THE JOLSON STORY—AA½—For solid entertainment, this film based on Al Jolson's life is hard to beat. Newcomer Larry Parks scores as Jolson, and the songs of Jolson's era are spotlighted. Evelyn Keyes, Bill Goodwin, William Demarest.—*Columbia*.

THE KID FROM BROOKLYN—AA½—A gorgeous Technicolored laugh fest starring Danny

Kaye and featuring Virginia Mayo, Vera-Ellen, The Goldwyn Girls, Eve Arden and Walter Abel. The laughs are provided by a milkman who becomes welterweight champion of the world.—*RKO-Radio*.

THE KILLERS—AA½—One of the best murder stories ever brought to the screen. From a short story by Ernest Hemingway, it's packed with suspense, fine acting, superior photography and overwhelming tension. Introduces Burt Lancaster, who's very good. Edmond O'Brien, Sam Levene, Ava Gardner.—*Universal*.

THE MAN I LOVE—AA½—Ida Lupino not only has a chance for plenty of heavy emoting in this one but she sings several songs too. She plays helpful sister to her troubled family and falls in love with a down-and-out songwriter. Robert Alda, Bruce Bennett, Andrea King, Martha Vickers, Dolores Moran, Alan Hale, Don McGuire.—*Warner Bros.*

THE OUTLAW—AAA—Howard Hughes' Western epic about Billy the Kid has finally cleared the censors, though some say they were blindfolded. A woman's bosom gets the play-up but there's ridin' and gunnin', too. Jane Russell, Jack Buetel, Thomas Mitchell, Walter Huston.—*United Artists*.

THE PERFECT MARRIAGE—AA½—David Niven returns to the screen in a domestic story that could be better, but it's nice to have him back. Loretta Young wears magnificent clothes, and Virginia Field and Eddie Albert are in the cast.—*Paramount*.

THE PLAINSMAN AND THE LADY—AA½—If you're in the mood for a Western, you couldn't find a more pleasing one. Cast includes Vera Ralston, Joseph Schildkraut, William Elliott, Gail Patrick.—*Republic*.

THE SHOW-OFF—AA½—If you're a faithful Red Skelton fan, you'll like this; otherwise you'll find it heavy going. About a brash young man who finally gets wise to himself. Marilyn Maxwell, Marjorie Main, George Cleveland.—*MGM*.

THE STRANGE WOMAN—AA½—Those who have had doubts as to Hedy Lamarr's histrionic abilities will have the score settled—in Hedy's favor—after seeing her in this robust story of a selfish, scheming woman, from Ben Ames Williams' book. Louis Hayward, George Sanders.—*United Artists*.

THE TIME, THE PLACE AND THE GIRL—AA½—Technicolor, lively songs, dance numbers and slapstick comedy, but it doesn't quite come off. Jack Carson and Dennis Morgan are amusing as a couple of would-be show producers who go looking for a backer, but the story gets beyond them. Others are Janis Paige, Alan Hale.—*Warner-Bros.*

THEY WERE SISTERS—AAA—The latest J. Arthur Rank British-made film, released through Universal, stars James Mason and Phyllis Calvert. Mason, in an unsympathetic role as a bullying sadist, continues his stardom climb.—*Universal*.

THREE LITTLE GIRLS IN BLUE—AA½—Pleasant musical film about three sisters who go out looking for rich husbands. It's in Technicolor with some good musical numbers and songs. Celeste Holm stands out in a small part. June Haver, George Montgomery, Vivian Blaine, Vera-Ellen, Frank Latimore.—*20th Century-Fox*.

TIME OF THEIR LIVES—AA½—By now you know what to expect from Abbott and Costello, and this one won't disappoint you. It's a ghost story, and Marjorie Reynolds, Binnie Barnes, John Shelton help things along.—*Universal*.

TO EACH HIS OWN—AAAA—Olivia de Havilland scores in this drama about a woman who loved unwisely and suffered the consequences. It embraces two wars and her life from a young girl to middle age. John Lund, Bill Goodwin, Phillip Terry and Roland Culver are good too.—*Paramount*.

TWO YEARS BEFORE THE MAST—AAA—The men will like this a lot, but the love story is so slight the girls aren't going to be too enthusiastic. Based on the novel by Richard Henry Dana, it's about the wretched conditions of mariners which caused Congress to pass the Merchant Seamen's act. Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald and Howard da Silva, who is exceptionally good.—*Paramount*.

UNDERCURRENT—AA½—Robert Taylor's first film since his release from service is a psychological drama co-starring Katharine Hepburn. It's too long and bogs in spots but if you're a Taylor fan, you may like it well enough. Katie wears spectacular clothes.—*Metro-Goldwyn-Mayer*.

WHITE TIE AND TAILS—AA½—The fine talents of Dan Duryea triumph over this innocuous tale of a butler who decides to act the gentleman while his employer is away. Ella Raines is stilted in the feminine lead, but wears some gorgeous clothes.—*Universal*.

WICKED LADY—AA—Another of the British-made films starring Margaret Lockwood, who appears to keep awfully busy. If there were more of James Mason, it would be better. As is, it's so theatrical in spots that American audiences are apt to laugh when they shouldn't. But Lockwood is good.—*Universal*.

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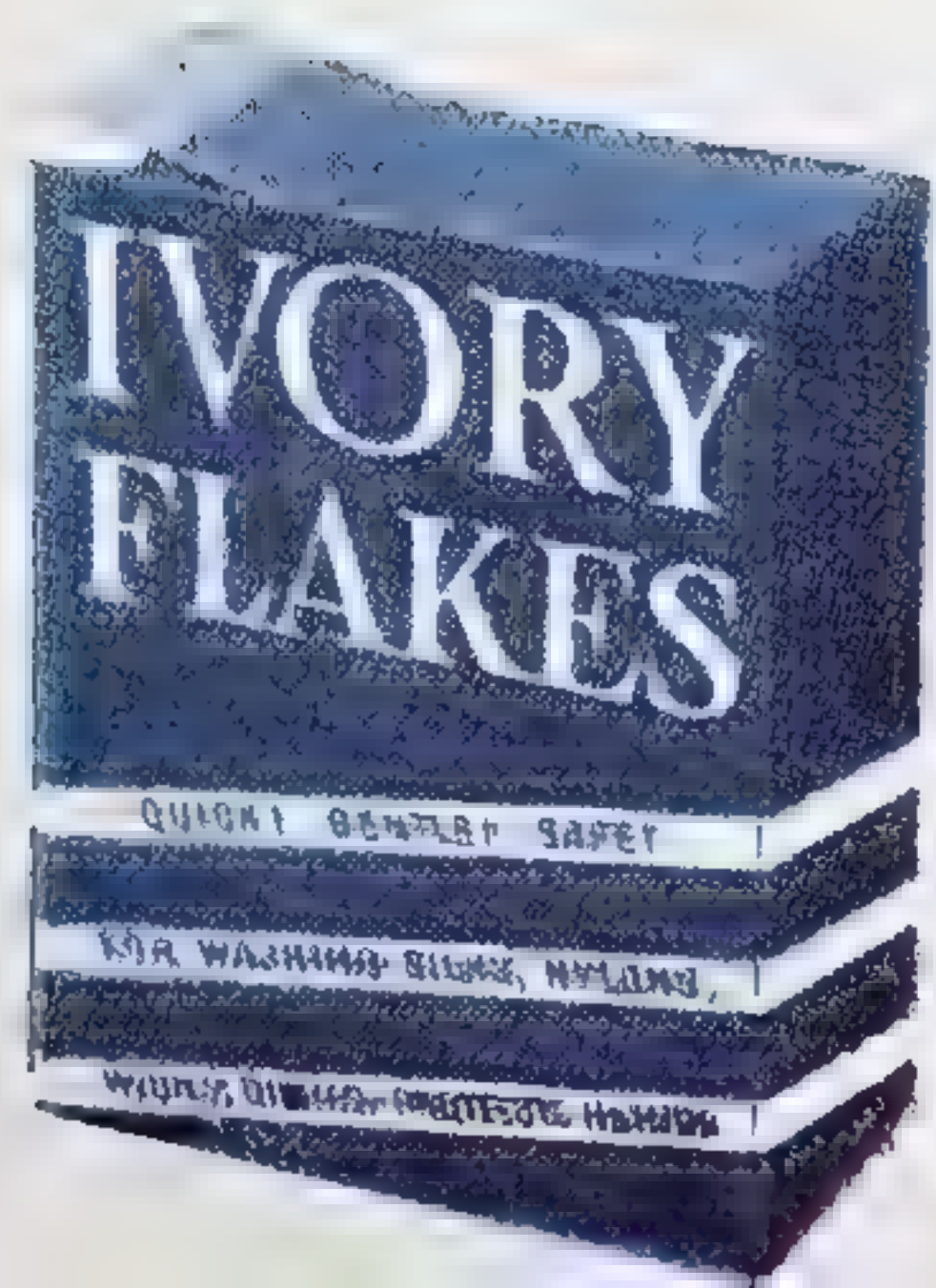
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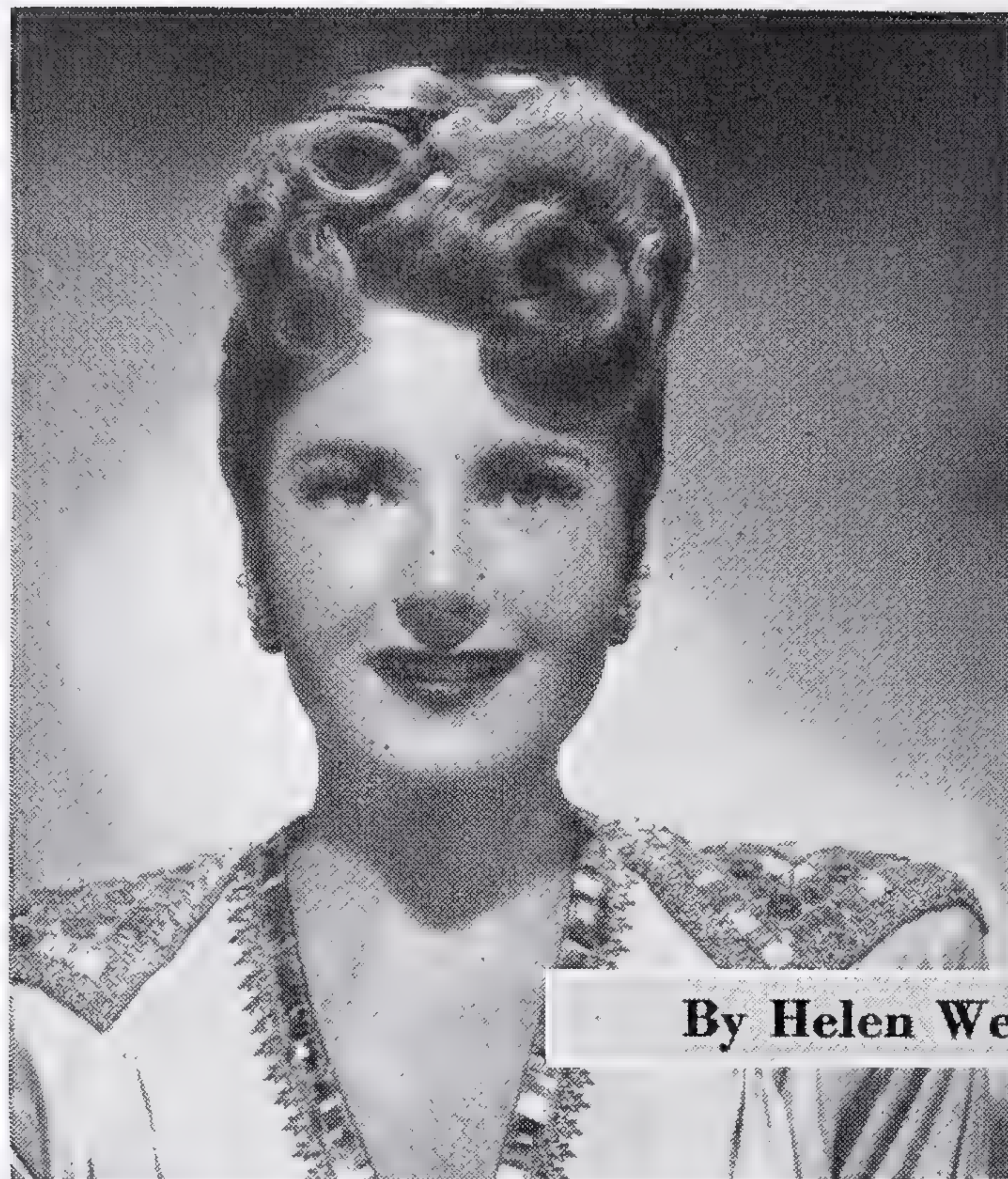
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WANTED FOR BURGLARY



By Helen Weller

If you've seen Marina Koshetz in *No Leave, No Love*, you'll agree that she should be booked for larceny on the grand scale. This girl is a scene-stealer!

● Nothing so bombastic as Marina Koshetz has hit Hollywood since Betty Hutton rode a pogo stick in a cyclone.

If you saw *No Leave, No Love* you must have noticed Marina. You couldn't help it. She played the wacky, blonde Russian countess who oitch-a-choirnya'd with Van Johnson, kosatzkied with Keenan Wynn, sang this side of wonderful for Edward Arnold and burned up the screen in general.

Marina is something like that in person, too. When the picture was in production, Charles Martin, the writer-director, sat back, watched and listened to la Koshetz and, howling with laughter, wrote down what she said and did and incorporated it into the script. And when Marina was stuck for a way to interpret the lar-rupin' countess, she just, as she says, "remembered the way my aunts act in real life and I acted that way too."

In appearance and in temperament Marina is peculiarly adapted to Hollywood, even to the town's more insane aspects. She's a tall, healthy-looking blonde, with a beautiful, well-chiseled face and freckles on her nose.

She speaks lustily with sweeping gestures and has a slight Russian accent that, the way she uses it, gives vim and color to what she says so that even when she asks for a hamburger it sounds full of portent. Color is what she has plenty of, anyway. What else could you expect of a girl who, as a baby, helped smuggle the family jewels out of Moscow by obligingly permitting her mother to hide them in the folds of her diapers?

The family managed to get to America when Marina was 2 years old. No little girl had a more confused childhood. Her mother is Nina Koshetz, an opera singer of international renown, and a fabulous personality to boot. Marina was taken from city to city on concert and operatic tours with Mama. Their large New York apartment and the hotel suites where they stayed overflowed with the biggest names in the musical and artistic worlds.

"Always parties, always millions of people," Marina recalls. "Chaliapin, Pons, Grace Moore and for good measure even all the dancers of the Chauve Souris congregated in our living room. [Please turn to page 20]

*Very
personally
yours*



YOU enter smiling . . . as the overture brings back all the old enchantment. That night; and how close to the stars the topmost row of the balcony had seemed. That hush, when the lights lowered, and the curtain rose . . . wafting you into a make-believe heaven. Where the heroine's loves . . . tears . . . triumphs . . . were very personally yours!

Play-going is still one of your many ways of keeping life fascinating; *fun*. And strolling among those who come to see and be seen, you're poised . . . self-possessed, even at certain times. For naturally Kotex is your choice of napkins, knowing those flat tapered ends of Kotex prevent revealing outlines.

You're sure, too, of extra protection, with Kotex' special safety center. Of heavenly softness that lasts, because Kotex is made to stay soft while you wear it . . . just as every Kotex napkin is made with a deodorant locked inside to keep you dainty, charming. And only Kotex has 3 sizes for different women, different days: Regular, Junior, Super Kotex.

And so, whatever the scene, you enter smiling . . . always confident; always *young* in that eager love of life . . . so very personally yours.



More women choose Kotex
than all other sanitary napkins*

And with all those gifted people around, I felt all alone and very unimportant. I was fat and mousey. I could do nothing. If ever a little girl felt like a nobody, it was I."

She was studying the piano and hated it. About singing she never wasted a thought. She had a habit of comparing herself with her widely-acclaimed mother and felt that she never could approach her. Because she had been surrounded so early in life by the greatest, Marina had a natural abhorrence for being second-rate. She had to be the best, like Mama and the others, or not at all.

It didn't help matters when Mama's friends looked at her, a timid, fat little thing, and then shrieked, "But Nina darling, she iss not at all like you!" Nor when she was bundled off to a convent in France and was suddenly called upon to sing in the auditorium, her knees quivered and only weak little tones came out. She hadn't wanted to sing, but the priest thought that any daughter of Nina Koshetz must, of course, be a good singer herself. And then to have the priest shake his head and mutter, "Ah, there is only one singer in the family," deflated her completely.

It was Mama who took the bull by the horns. Back in America—and in Hollywood, where Mama had settled—Marina at the age of 17 was sloughed under by an inferiority complex that threatened to bury her like a black cloud. The only future open to her, she thought ruefully, was something normal, like getting married, having babies and making borscht. But Mama would hear of no such thing.

"You're going to sing," Mama announced heartily.

"Who me? Oh no, I can't."

"You crrrazy gur-rul," cried Mama. "I veel make a singer out of you in spite of you."

Then began a training period that was as rigorous, as confining, as physically exhausting as that a prizefighter undergoes before a big match.

"Becoming a singer isn't doing the tra-la-la all day long," Marina explains. "It was hard work. It meant hours of study every day, learning to breathe all over again. It meant giving up friends, good times. It was like being in prison."

Marina escaped from this prison long enough to take a fling at pictures. What she landed, oddly enough, was a short-time contract as leading lady in a series of Westerns. How an operatic Russian blonde fits into Westerns even the usually verbose Marina can't explain, but she stuck it out, leaping over sagebrush and cliffs, until Mama learned about it and yanked her out.

[Please turn to page 22]

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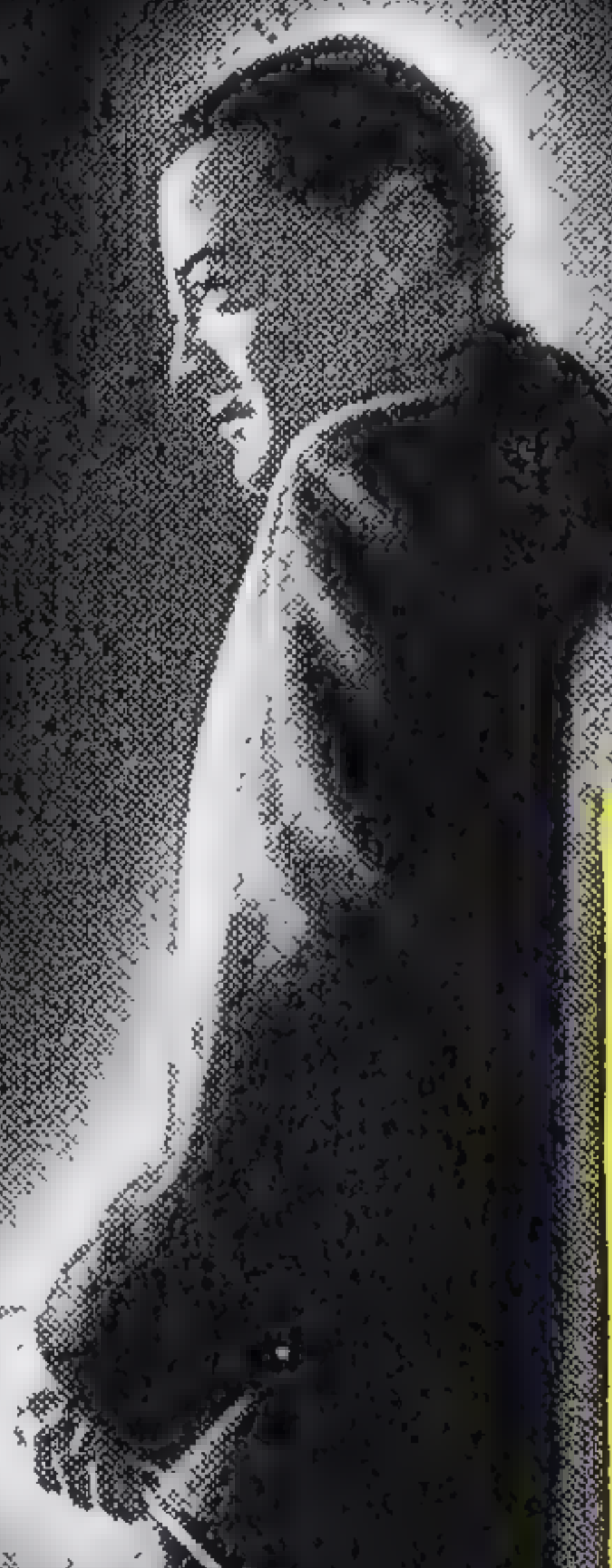
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ARTHUR RIPLEY
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Wanted for Burglary

[Continued from page 20]

"You're a singer, not a cowboy!" declared Mama. The trouble with Marina was not that she didn't want to become a singer, but she still believed there was but one star in the family. Finally something happened that forced her to become aware of her own glorious voice.

Nina Koshetz was scheduled to appear as guest artist on Bing Crosby's radio show. The day of the broadcast she came down with laryngitis. "I cannot sing," she informed the program director, "but," she announced quickly, "my daughter will sing for me!" When Madame Koshetz says anything, even in a laryngitis whisper, her voice booms with authority.

The director could only gulp, say yes and then tear his hair. As for Marina, the evening of the show she chewed her handkerchief and was so thoroughly frightened that she had to be helped to the microphone, and it seemed to her a full hour before she could get her mouth open.

The evening that started out with such trepidation ended in triumph. She sang The Jewel Song from Faust and brought the house down. She was promptly signed as a regular member of the show. It was not only her magnificent voice that was unfolded but her personality. For with the inferiority complex gone, Marina's own exciting personality began to emerge. From this time on she was on her own, building up her voice, her confidence and her name. She returned to Europe for additional training and starred in a French film for good measure.

Then back to America and a truly big break—an offer to star in the opera Eugene Onegen for the Tchaikovsky Centennial Committee. The old qualms and fears returned, so to bolster Marina's morale, Mama stepped in again. The renowned Nina Koshetz took a minor role so that she could be on the stage near her daughter!

In spite of all these triumphs, Marina found it difficult to get anywhere in Hollywood. She was still known as Nina Koshetz's daughter and had the handicap of her mother's brilliant reputation overshadowing her. So she went to New York, just as girls from farms and small towns have done from time immemorial, to make a name for herself. She sang in the smartest night clubs and achieved some sort of record by singing arias and operettas on night-club floors and making the customers call her back for more. Then she sang in supper clubs all over the country and even squeezed in a season as diva with the New York Opera Company in New York, plus a 15-week engagement at the Waldorf-Astoria. She always gives full credit to Lucius Boomer

of the Waldorf for launching her career in this country. She was launched like an irresistible snowball on an infinite grade, and as a culmination of her triumphs a special operetta entitled Marinka (named after her) was being written just for her, and Stokowski himself had asked her to appear in a concert with him. (She subsequently enjoyed the distinction of singing at the Hollywood Bowl with Leopold Stokowski and Xavier Cugat three times in two years.)

Marina rushed back to Hollywood to study with Mama and prepare for the Stokowski concert. The day she was to confer with him, she walked into the garage looking for an old Dick Tracy cartoon, stumbled in the dark and broke her leg.

It was her blackest moment. There went the Stokowski opportunity. Marinka was given to another girl. Lying in bed, her leg stiffened in a plaster cast, she was cussing Dick Tracy and her tough luck when Henry Koster, the producer, called on her mother. He met Marina, and to cheer her up asked her to sing for him.

The result of the impromptu audition led to an MGM contract, for Koster brought Marina to Joe Pasternak. She started to sing for the Metro producer when he cut her off in the middle of her song. "Put her in," he ordered, which meant that Marina was placed in Two Sisters From Boston. It was she who sang so exquisitely with Lauritz Melchior.

But it's in No Leave, No Love that Marina really shines, displaying a priceless sense of comedy besides a glorious

voice that lives up to the best Koshetz traditions. Even Mama put her stamp of approval on Marina's performance. Marina was sitting in the balcony during the preview when suddenly, above the laughter and applause of the audience during one of Marina's more capricious scenes, she heard a rich, hearty laugh emanating from the orchestra that resounded above everyone else's.

"Ah," squealed Marina to her companion. "That's Mama. She likes it. That means it's good—verrry good!"

She lives with Mama and her stepfather in a large, noisy house in Hollywood that overflows with young singers and eccentrics, for Nina is one of the most popular vocal coaches in town. The students come in at all hours and half of them stay for dinner with everyone pitching in happily with the cooking.

Marina has no special beau, because her life has been dedicated, so far, to music. "It is better to be alone when one must make a career," she says. She has many boy friends, however, most of whom are newspapermen. "They're the only ones crazier than singers. I love them," she cries.

Van Johnson is a good friend, but only as a friend. He comes over for Russian shoshlick and beef Stroganoff, which Marina cooks herself, and when Marina goes to the movies with him she's not at all possessive. She helps him out graciously by ploughing through the line of fans and bringing back their autograph books for Van to sign.

There is no sign of the prima donna about her. Rather she looks like a happy young woman brimming over with vitamins. She wears peasant skirts and white blouses with chunky gold or silver jewelry, laughs a lot, displaying very even white teeth, and has an enormous appetite. Her vitality keeps her slim, but she downs a breakfast every morning that would keep a laborer going all day, and just before a concert she calmly consumes two large steaks and a dish of potatoes.

Her tastes, like her personality, are expansive and infinite. She likes night clubs and drive-ins. When she dresses up she looks like a haughty queen; when she runs around in those peasant clothes (without shoes!) she looks like a college kid. She loves to go bowling and is such a hit with the pin boys that they knock over the pins her ball has missed to help give her a higher score. Week ends she rushes off to Laguna Beach where they have a large beach house. It's no peaceful retreat, though. There, too, the place is filled with people who make loud, gay noises and sing constantly.

Neither Marina nor Mama, it seems, can breathe without dozens of friends around—which is just as well for Marina. For with her mounting success she won't have a chance to be alone anyway. ●

Remember, MOTION PICTURE publishes more stories



Myrna Loy and Cathy O'Donnell, Goldwyn's latest find, arrive for the Broadway premiere of *The Best Years of Our Lives*

Hitch your Hair Styles to the Stars



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Ballerina on blades... star of the dazzling Hollywood Ice Revue and 20th Century-Fox Films... Sonja Henie pirouettes, whirls and glides over the ice as gracefully as a bird in flight... her lovely, blonde hair gleaming in all its glory.

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lustre than any soap or soap shampoo. And Drene removes unsightly dandruff flakes the first time you use it. Sonja favors this softly-curled hair-do for lively action in front of the cameras. You'll like it especially for active sports and other informal occasions.

Drene Shampoo
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★ **TABLE FOR TWO!** Sonja's blonde beauty is just as glamorous in real life. For that "special evening", try the simple, but elegant up-do Sonja models here. It's so easy to fix when you use Drene with Hair Conditioning action. Comb hair up to crown, anchor, arrange in gleaming curls.

DREAM GIRL who made her dreams come true



"I WANTED TO BE A MODEL when I was this high," Betty Bosworth says. "Well, maybe I was a little bit higher. But anyway I did start getting ready for my model career about then. How? By babying my skin with gentle Ivory Soap." A good beginning, Betty! Ivory's purity and mildness are grand for baby's skin, swell for "dream girls" at any age.



"MOTHER WAS FOR IT," says Betty. "She always approved of my going to New York to be a model. She had me balance books on my head and use baby-mild Ivory Soap for my skin." How right she was! More doctors advise Ivory Soap than all other brands put together.



"I HAD TO CONVINCE FATHER," Betty laughs. "He would huff and puff every time I mentioned going away to the Big City. But Mother helped me persuade him." That done, Betty set out, complete with *That Ivory Look*—which gives a girl a good introduction in any studio.

"IT'S EXCITING, rating the star's dressing-room in leading photographers' studios," popular Betty Bosworth says. "But modeling's very demanding, so I'm never careless about my complexion." Why be careless about *your* complexion? Why not change to regular care with pure, mild Ivory Soap? In just one week, you can have a softer, younger-looking skin. You can have *That Ivory Look*.

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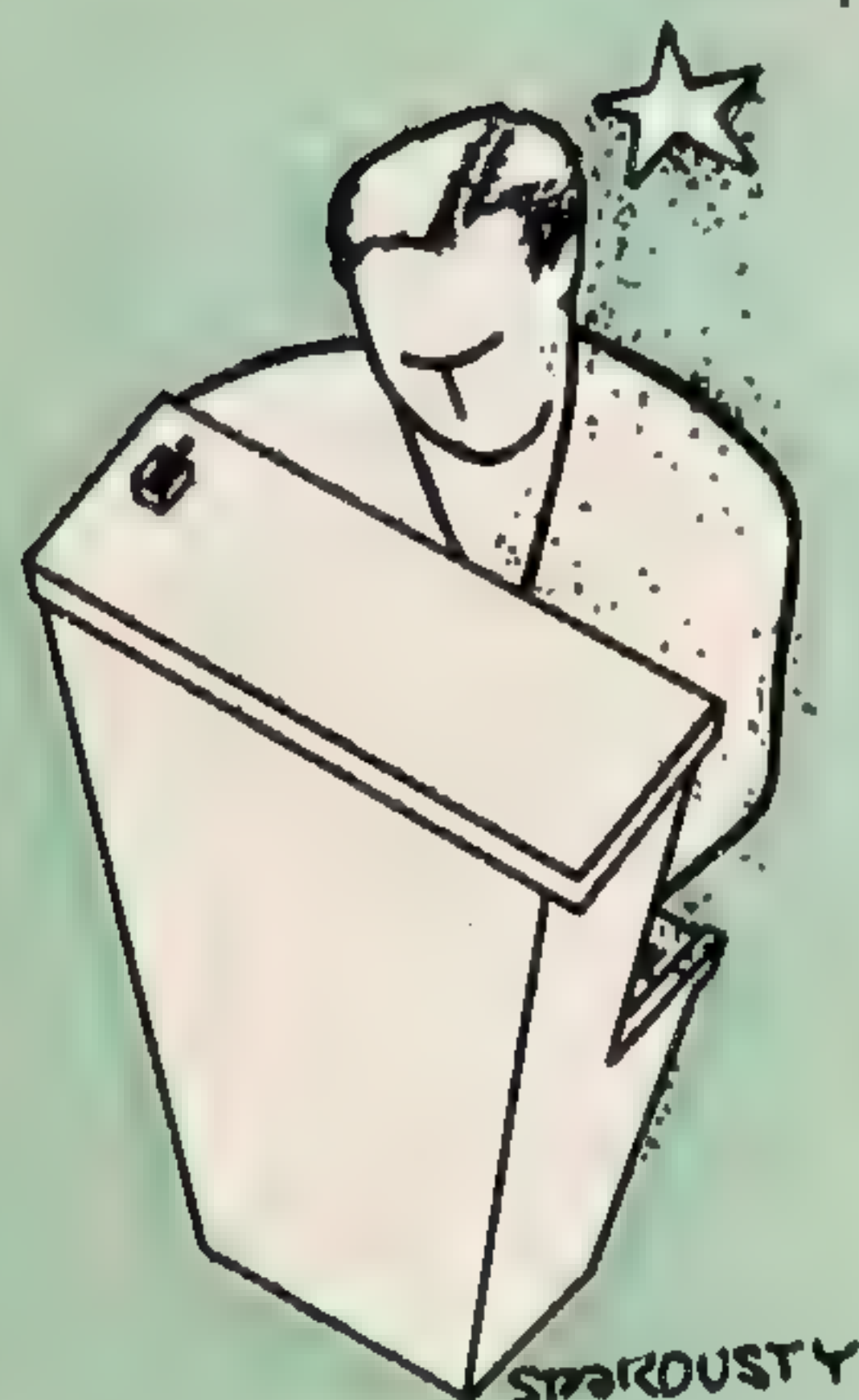
99⁹/₁₀₀ % pure
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Please don't waste soap. It contains scarce materials.



From **BILL VALLÉE**, who also is to blame for the pictures



Dear Fans:

The Chief and its Super sister were jammed to the throttles with movie faces enroute to N. Y., mainly to be on hand for the world-shaking premieres of *The Razor's Edge*, *The Best Years of Our Lives* and Ingrid Bergman's stage *Joan of Lorraine*. The Fox people led off with a press party for Ty Power and Gene Tierney at the Plaza, and the next evening their *Razor's Edge* (it needed stropping) opened before the widened eyes of such as its stars, searchlights, the Duke and Duchess of Windsor, a television camera, Secy. State Byrnes, Charles Boyer, etc., etc. Notably in absentia was foxy Darryl Zanuck, reportedly hiding from a low-life process server. Notably present was Annabella—with Ty.

At one of the countless and typical parties where the tired celebrities relaxed and acted just like celebrities, you could have jostled any of the following: Hoagy Carmichael, in a corner, playing a little piano a little with Gloria Swanson looking on; Bill Eythe, just back from London's Command Performance, commenting on Queen Elizabeth's having a personal, well-informed word for every star presented to her; or people just plain having fun, like Dana Andrews, Virginia Mayo, Phil Reed, Lon McCallister, Maureen O'Hara, Keenan Wynn, Peter Lawford, Ruth Warrick.

The critics doffed their hats to Ingrid Bergman on her superb *Joan of Lorraine* and critical playgoer Charles Boyer also (carefully) lifted his hat. Barnes in the Trib said flatly: "A celebrated actress of the screen has served notice that she is with few peers in the whole realm of make-believe." Backstage, in a red dressing gown and with few peers, Miss B. had previously been observed perusing what proved to be the improper *Memoirs of Hecate County*. Which must prove something.

The town's columnists had been neglecting their keyholes in order to get Pat O'Brien off to that Command Performance in London. At a send-off party, Bob Hope was certain Pat would sooner or later have the King playing quarterback for Notre Dame (perhaps as Tudoritzky?). Bill Powell and Reggie Gardiner orated and the local wits worked off a slew of tepid ad libs they'd been polishing up for months. All this so an O'Brien could look at a king. *The O'Brien*, mind you, a true descendant of Irish King Brian Boru. Where can Hollywood be presented next?

A World-Telegram reporter named Brown, who'd called the Flea Market antique place and made an appointment, was taken aback at the owner's crestfallen face when she showed up. Garbo, it appears, always makes her appointments with them as Miss Brown, so naturally. . . . Bob Cummings and wife, hard up for hotel space, were saved by the loan of the Fawcett (MOTION PICTURE publishers) suite at the Barclay. . . . And at the Sherry-Netherland, Anne Jeffreys was refreshingly modest about her singing triumph in *Tosca*. She's now signed for Broadway's musical *Street Scene*.

See you—
BILL VALLÉE



Rare books have always fascinated Doug, a serious student of the arts. Below, he shows up at a Hollywood opening with his ermine-clad wife



Back in Hollywood after an un-Hollywood career of travel, war and high diplomacy, Douglas Fairbanks, Jr., has taken to producing as well as acting in films

Producing calls for desk work, which Doug mulls over here while preparing his Technicolor epic, Sinbad the Sailor. Next on his production list is The Exile



By Keith Monroe

The Lives of Douglas Fairbanks

THE TRUE LIFE STORIES OF DOUGLAS FAIRBANKS,
JR., ROLLED INTO A SINGLE, SWASHBUCKLING
NARRATIVE OF WARMTH AND HIGH HUMOR

● During the bombardment of the French coast in the early dawn of D-Day the commander of one unit of Allied ships was mysteriously busy with furious pencil calculations between every order he snapped to his men. Ignoring the enemy shellfire and strafing, he concentrated on arithmetic problems which seemed nonsensical to the subordinates who watched him. Finally he explained.

"I'm trying to lay down our bombardment without hitting that villa on the coast," he said, pointing to a faraway beach home which they could dimly discern on the horizon. "It belongs to someone I know—an Englishman."

The villa belonged to the Duke of Windsor. His American acquaintance who thoughtfully spared it was Douglas Fairbanks, Jr.—an astonishing young man who has acquaintances everywhere from Buckingham Palace to the Bowery. At present, Fairbanks happens to be living and working in Hollywood, but there is no certainty how long he'll stay there. Next year London could be his base of operations, or Rio, or Tokyo. No one in Hollywood is more truly a world citizen than Doug Fairbanks.

Acting in pictures, and producing them, represent only a fraction of Fairbanks' strange life. He has been an international trouble shooter for the U. S. State Department, and it isn't inconceivable that he might enter the diplomatic service some day. He was a versatile and venturesome military man, with a five-year war record of strikingly swashbuckling exploits in Navy and Commando operations. He is a poet, essayist, sculptor and painter who studied the fine arts in Paris, London and Switzerland. He is a political crusader and one of Hollywood's most energetic workers for the underdog. He is a high-society favorite on four continents, with entree to such elevated circles as British royalty, the South American embassies, the White House, the Australian big-business groups, the Virginia ridin' and huntin' set and Park Avenue top-hat society.

The Duke of Windsor is only one of his famous friends. Since boyhood he has been a playmate and pal of the Roosevelt boys, [*Please turn to page 100*]



Doug and Ethel Barrymore chat during rehearsal for the CBS program, Screen Guild Players

HOW A HORSE NAMED
PANSY LAUNCHED
A MOVIE CAREER...



Close-up of

VIRGINIA MAYO

our Cover Girl

BY
SIDNEY
SKOLSKY

FAMOUS
MOVIE
REPORTER



- It was a horse and the movies that got her into the movies.

She was a dancing girl in a night-club act when she was spotted by Andy Mayo, owner of a vaudeville act called Pansy the Horse. Pansy, of course, was not a genuine horse—just a hide stuffed with two comedians. She joined this act as ringmistress. She was decorative and she put Pansy through the paces.

She toured with Pansy for years, mostly traveling in the area between Boston and New Orleans, New York and Chicago. It was while she was in Chicago that she figured she wasn't getting anywhere in show business and decided to chuck the whole thing. After all, how far could you get with a comedy horse act?

Virginia was ready to quit and go home. It was between shows. She had nothing to do and she went to a movie. She saw Ginger Rogers in Stage Door—there was a girl who stuck it out, made good as an actress. She decided if Ginger Rogers could do it, she could do it.

It didn't happen immediately. She wasn't discovered at that evening's per-



A girl with an expression like this may possibly have a man on her mind, such as Michael O'Shea. You'll see her in *The Best Years of Our Lives*

Virginia is a "quick study," left, takes direction easily. Animals, at right, are her passion. Whip a dog in her presence and you've lost a friend

formance by a talent scout. There were months more of touring, there was even an engagement in a Broadway musical show, and then there were those nights when she and Pansy were a feature of Billy Rose's Diamond Horseshoe. Even then, no talent scout merely discovered her.

Billy Rose persuaded Sam Goldwyn, who was visiting New York, to catch the show and look over this girl. Goldwyn did, and arranged an interview with her the next day in his apartment. Unlike most Hollywood joke stories, Goldwyn signed her and not the horse.

Her real name is Virginia Jones and she hails from St. Louis. The date is November 30, 1922. Her aunt, Alice Jones, ran a dramatic [Please turn to page 72]



Photos by Merv Watson

LET'S GOSSIP BY VIRGINIA MACPHERSON



Larry Parks and his wife, Betty Garrett, congratulate Kate Smith on her 18th year in show business



Omaha fans indorse MOTION PICTURE's plea to Fred Astaire, sign petition saying, "Don't quit!"



The three stars of Wild Harvest, Alan Ladd, Dorothy Lamour, Robert Preston, enjoy a party at Alan's ranch after completion of film Paramount's latest

Van's got a house...and guess who helped him pick it out?

● BIGGEST FLING of the month was tossed by the Hollywood Press Photographers, the boys who spend all their time photographing the stars. So what do they do for their annual celebration? Yep, they invite their "victims" to a fancy-dress ball and keep flashbulbs popping all over the place. Only this is on their own time.

The stars, who earn their living in costumes, light-heartedly climbed into fancy outfits and showed up en masse—and everybody had himself a merry whing-ding.

This year the fotogs ordered the stars to come dressed as their "childhood ambition," so many a secret frustration popped out as the movie queens and their escorts crammed into Ciro's.

Greer Garson, glittered up as a Gay Nineties dance hall gal, arrived early with her cowboy, Richard Ney. Esther Williams looked beautiful as a chorine, Jane Withers was Madame Pompadour and Ava Gardner wore a fetching costume of plumes and ostrich feathers.

Dorothy Lamour came as a bearded lady.

Sonny Tufts stopped the show when he clanked in in full regalia as a deep-sea diver. Jackie Cooper brought back old memories as Skippy, and Shirley Temple was cute as a button in her Alice in Wonderland getup. Zachary Scott and the missus showed up as white bunnies with long pink ears.

Lois Andrews wore a white wedding gown, but we doubt if it's [Please turn to page 113]





Honest, it's Greer Garson (as a dance hall girl) and Charles Korvin (as The Sheik) at the Press Photographers' Ball at Ciro's. At right, Carmen Miranda



Same ball, same place, where Sonny Tufts created a mild (for Hollywood) sensation by appearing in the rig of a deep-sea diver. His wife looks plaintive



Evelyn Keyes, of The Jolson Story, contributes her bit to the Supplies for Overseas Survivors campaign



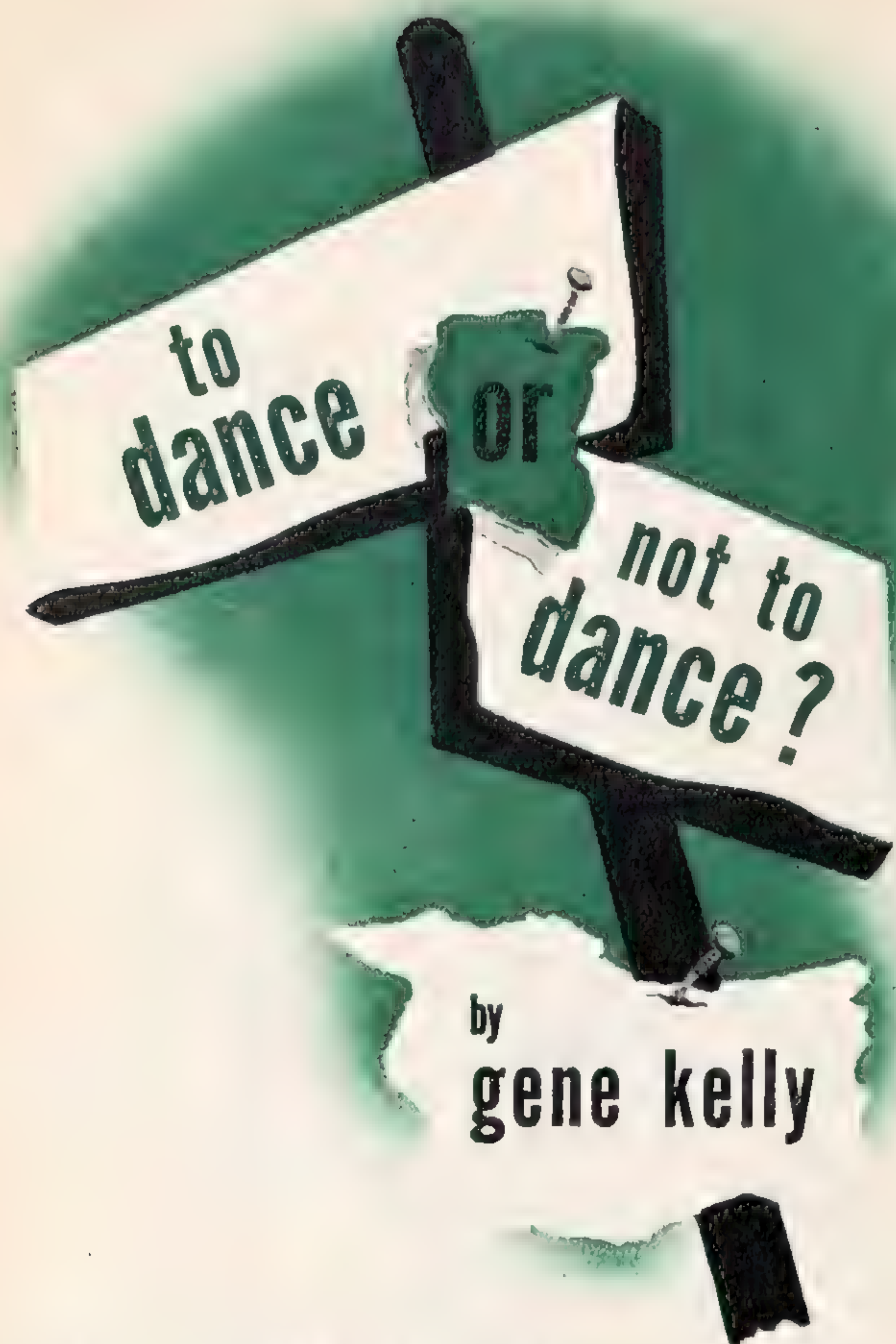
Shirley Temple and Peter Lawford leave their CBS dressing rooms for a recent Screen Guild Players show



June Haver, Dan Jenkins, MOTION PICTURE's managing ed, talk things over



Carole Landis, from coast to coast via TWA, arrives in New York for a visit



That is the question,
and Gene Kelly wants
you to give him
the answer



In *To Kiss and To Keep*, directed by Greg LaCava, above, Gene acts *and* dances!

● There's a lot of wisdom in the old saying about the fellow who can't see the forest for the trees when it comes to solving a problem that's particularly close to him. Any attempt on his part to arrive at an answer only leads him into deeper confusion.

I know, because I'm in that peculiar position. I can't see the forest, either, and there are plenty of reasons why I can't. So, if you don't mind a little imposition on my part, I'd like to ask your help in solving a question that's been with me ever since I've returned to pictures.

Here's my query, and I won't mince words putting it to you. Should I resume my career as a dancer in films, or should I strike out to build a solid reputation as a dramatic actor?

This quizzical attitude isn't a thing that's come upon me all of a sudden. I've thought about it a good deal, weighed the arguments of both sides, and then when I think I've made a decision, I awake the next morning to discover I feel exactly the opposite. On Monday I conclude that I'll stay with dancing, but on Tuesday I remember the pleasure I get out of doing dramatic roles, and I change my mind. So it goes.

You may say there's no reason why I can't have both. In a way, I disagree, because it's my contention that perhaps



Christmas Holiday proved something to Gene Kelly and to the public—that he could act as well as dance, and do both well

I ought to stick to either one or the other. Don't ask me why—that's just the way I feel about it.

Believe me, each choice has plenty to back it up, but every time I think of some good ammunition for my arguments in favor of dancing, in no time I find others equally effective to back up a decision for dramatic acting. This has been going on ever since I left the Navy, and now I'm asking you for your ideas. Maybe we can settle this thing once and for all.

Let's look over the main points for each side, as they've come to me from time to time. First of all, I've been dancing for quite a while now, which should make you think it would be the favorite in my own mind. But, oddly enough, my dancing is tied up with a certain dramatic skill. I don't follow the usual pattern for working out a dance routine, as you may know. When I dance, I try to tell a complete story. You might call it a form of dancing dramatics.

As a matter of fact, I can't dance any other way. If a dance director were to tell me to do a routine merely by referring to standard dance steps, I doubt if I could do it. There must be a story, some message I want to convey, and it must have a complete meaning.

Although it tinges on the *[Please turn to page 108]*



But you don't see the Paul Munis doing this—and therein lies the question

MY MOST ROMANTIC SCENE



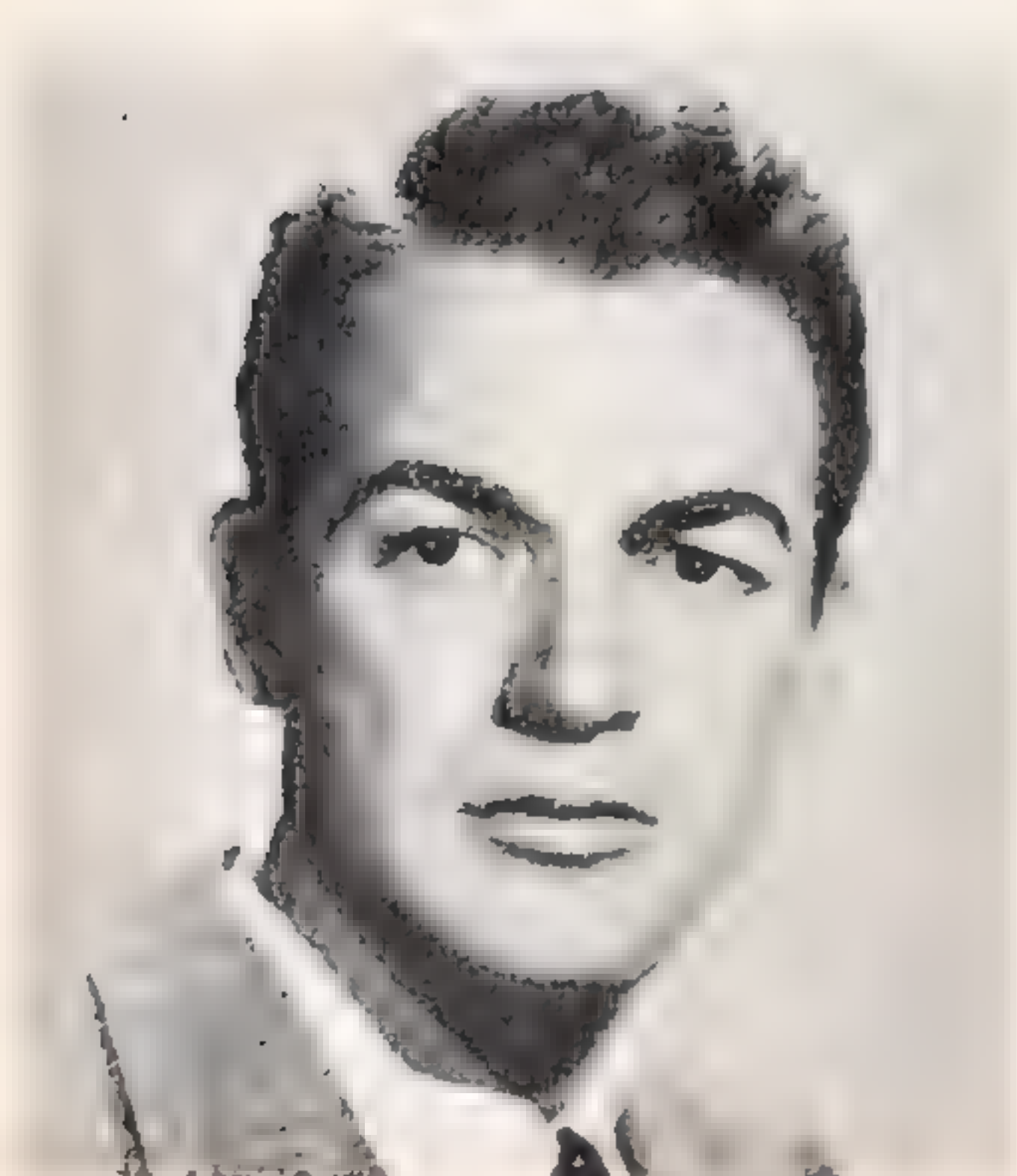
- Greer Garson, now starred with newcomer Richard Hart in MGM's *A Woman of My Own*, is emphatic in saying the most romantic scene she ever played was with Ronald Colman in *Random Harvest*, the story of a shell-shocked veteran of World War I and the love he had forgotten. "It was just after he recovers from his amnesia," says Greer. "We were meeting at our once-beloved little cottage in the country. All the lost years of our love, and all the hopes for the future are crowded into that one scene. It hit the deepest emotional point I've ever experienced in a picture—and it remains a thrilling memory."



- "My favorite," says Glenn Ford, who's in Columbia's *Framed*, "came in *Gilda*—the love scene in the bedroom where Rita Hayworth accuses me of hating her. I tell her she doesn't know, she can't know, how much I hate her. She replies, 'I hate you too, Johnny. I hate you so much I think I'm going to die from it—darling.' Then came the crushing embrace and kiss that shut out the world. I liked that scene because of the balanced, easy dialogue that carried us right into the mood of our story. Too, the implication was unusual—two people declaring their love by saying over and over that they hate each other."



- "In *Centennial Summer*," says Jeanne Crain, whose latest picture is *Margie*, "Cornel Wilde and I are in love, but haven't yet admitted it. We're sitting at a table in a cafe with Linda Darnell and William Eythe. I stand up, saying, 'I must go now.' Distressed, Cornel begs, 'Oh, please don't leave so soon.' But I insist, saying, 'I must go, for I have something awfully important to do.' The scene was shot and I immediately left the studio—and that very afternoon Paul Brinkman and I were married. So you see," Jeanne adds, "why this scene of implied romance and its apropos dialogue takes on so much added importance to me."



- Mark Stevens, who is currently appearing in 20th Century-Fox's *I Wonder Who's Kissing Her Now* with June Haver, chooses the wedding morning scene in *From This Day Forward* with Joan Fontaine, as his favorite romantic scene. "It's where I see my new wife for the first time without make-up or any added glamor," Mark will tell you. "She's so sweet and fresh and natural, and we're so sincerely in love with each other, that the scene accumulates an emotional power that reaches a triumphant peak. These young lovers have nothing at all in the sense of material things, but they know the world belongs to them because of their great love."



● Loretta Young, of *The Perfect Marriage*, goes back to *Zoo in Budapest*, made some years ago with Gene Raymond, for her favorite. "Its utter simplicity gave it power," she explains. "The setting in a cave in the woods. Zani, played by Gene, has just rescued me, a girl who has escaped from a convent. Both are young, and suddenly they become aware of love—a love as primitive as the forest itself. The dialogue is stark. He kisses her. She asks, 'Do you like me?' His answer, 'I like you,' is the crux of the situation. Alone, frightened, they 'like' each other. And they kiss. Simple and real, it needed no glamor promptings."



● "The love scene on the Rio de Janeiro balcony with Bette Davis in *Now, Voyager*, is my favorite," says Paul Henreid, who is again teamed with Bette in the Warner Brothers film, *Deception*. "I choose it from the standpoint of story, performance and romantic background. This is when I first light the now famous two cigarettes. I give one to Bette, then sweep her into my arms and kiss her tenderly—passionately. I like the scene because it's natural and real, and also because it conveys the feeling of lasting romance. I recently saw the picture again, with my mother, and I still consider it the best love scene I have ever played."

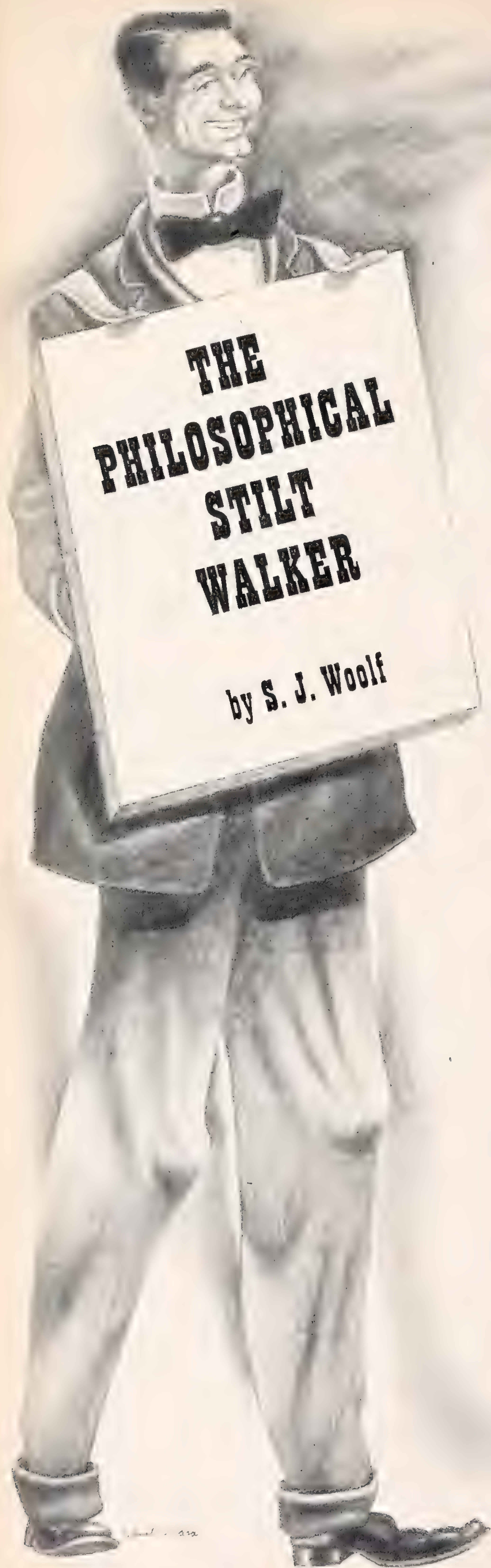


● "In *How Green Was My Valley*," explains red-haired Maureen O'Hara, now in *Sinbad the Sailor* with Douglas Fairbanks, Jr., "I know Walter Pidgeon, as the minister, loves me but won't ask me to share his hardships. So I determine to propose to him. It is late afternoon and the green slopes of the Welsh mountains spread before us give the moment a dreaminess that strains our emotions. With great tenderness, he tells me that human love isn't always to be shared, that we must go our separate ways. It was a romantic scene to remember. Quiet, without even a kiss, yet eloquent with the deepest emotions that come to a man and woman."



● Cornel Wilde picks a scene from his latest picture, 20th Century-Fox's *Home Stretch*, played with Maureen O'Hara, as his favorite romantic scene. "It takes place in a colorful gypsy camp in England and is the first time I've taken Maureen in my arms and really challenged her love for another man, played by Glenn Langan," Cornel says. "It is a very ardent, emotional scene. I beg and plead with her to go away with me to South America, where we can share our love in peace and quiet. Although she refuses to go, I am convinced she will eventually agree because our love is inevitable and sooner or later must express itself."

What makes a love scene great? And what scenes do the stars themselves best remember?



**CARY GRANT STARTED
AT THE TOP...ON A
PAIR OF STILTS. HE'S STILL
UP THERE...BUT WITHOUT
THE STILTS**

● A short time before D-Day I was sent as a war correspondent to the little town of Failand, England, a few miles from Bristol. In Bristol I ran across a barber shop still standing amid the rubble and, needing a haircut, I went in.

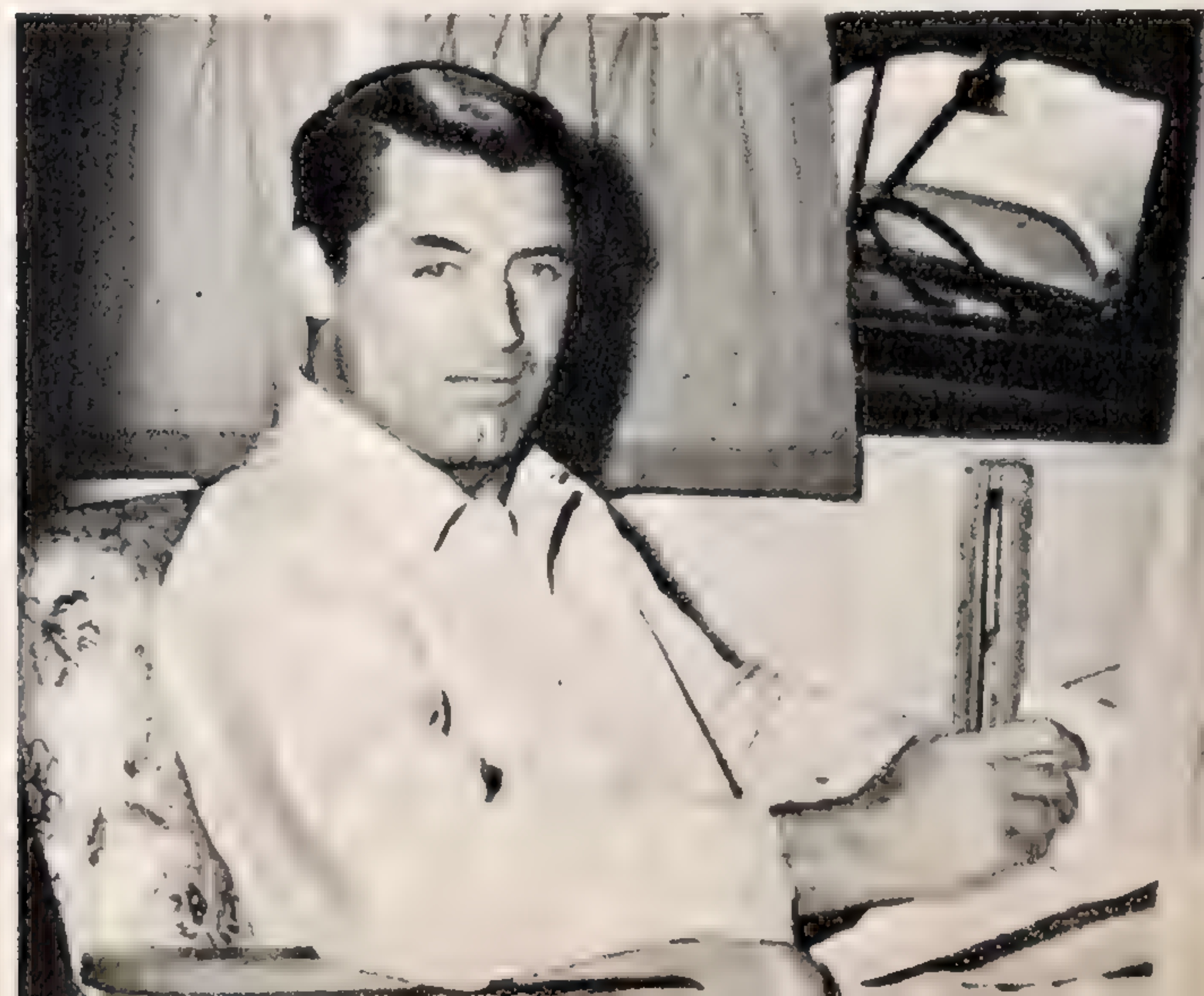
The proprietor was a fairly oldish man who had lived in Bristol all his life and it was not long before he began telling me of the famous folk whose hair he had cut.

"I say," said he, "do you happen to know Archie Leach?" When I told him I didn't, he went on, "That's not his name any longer, but when Archie was a little fellow, his father, who manufactured clothing a few blocks from here—it's a hole in the ground now—used to bring him in for a haircut. And let me tell you he had the blackest hair I ever put a pair of shears to in all my life.

"Archie was a mischievous tike, and his father used to tell me how the little fellow was crazy to become an actor. When he was not much more than 13 or so he had worked out a new plan for stage lighting, and bless me if he didn't in some way get in to see the manager of the Princess Theater—it's still standing, three blocks down and four to the right, you can't miss it—and they tried it out. The manager himself was one of my clients and he told me about it and said the youngster knew a lot about electricity.

"The next thing I heard he had run away with Bob Pender's pantomimists—I think you call them acrobats in your country—and it wasn't long before [*Please turn to page 76*]

Relaxed in his dressing room on the set of *The Bachelor* and the *Bobby-Soxer*, Cary peers out at the world





Grant would like to use this armor when the professional autograph seekers make nuisances of themselves



Shirley Temple, looking very grown up, listens intently as Cary thinks out loud on RKO's *The Bachelor* set

With Betty Hensen, left, Cary shows up at a Hollywood cocktail party. His preference for blondes continues apace, Hensen having succeeded Hutton in the ratings

Stars of Tomorrow

The third in MOTION PICTURE's
series of tours around the lots to discover *today*
the names for tomorrow's bright lights

Charles Samuels looks on
as Martha Stewart is made
up on the set of *I Wonder
Who's Kissing Her Now*



● I've always thought the best place to interview any screen performer is right on the sound stage where she's working. First, before you talk to her, you have a chance to stand behind the camera and watch her do a shot or two. A few minutes later, when she strolls over to talk to you, it's like seeing someone step out of a picture frame on the wall. Under your eyes, she sheds the glamorous cocoon that is her screen personality and becomes as real as someone you went to school with.

While on the prowl for our new crop of Stars of Tomorrow at 20th Century-Fox, I had the good luck to catch Martha Stewart working on the set of *I Wonder Who's Kissing Her Now*. Martha is the pretty kid from Brooklyn who recently married the superb Joe E. Lewis, probably the funniest of all our night-club comics.

Martha had been working since 6 a.m. the day I saw her and looked tired. Her new picture is the screen biography of the vaudevillian and song writer, Joe E. Howard, and Mark Stevens, who is playing this part, was at the piano on a stage from which Martha had just sung a Howard oldie called, *Oh, Gee, Be Sweet to Me, Kid*.

In the shot I watched, Martha was taking a bow. When she stepped out of the wings into the glare of the big lights, she became like a light herself. The weariness dropped from her, as though by magic, as she bowed and smiled and blew kisses to an invisible audience.

On my way to the set I'd run into George Jessel, producer of this period musical. He asked me what Fox stars-to-be I was writing about this year. I told him, and when I came to Martha Stewart's name, he grinned.

"That's the one," Jessel, a long-time star himself, said. "She's the winnah and new champion! Martha is the surest star-in-the-making I've seen since I first took a look at Betty Grable. She has all the same requisites, from toes to larynx, and looking in either direction."

Martha was wearing tights in the stage shot and I could verify Jessel's exuberant statement for myself. Martha is tiny, with a cute face, a shape that curves and blooms in the right places and the prettiest pair of drumsticks this side of Flatbush Avenue, a street where perfect legs are as common, for some reason, as roses in Picardy.

As we lunched together, Martha looked tired until I told her I came from Brooklyn. This turned on the electric [Please turn to page 116]

Peggy Cummins lost Amber, then found The Late George Apley. Fox executives are unanimously strong for her



Nancy Guild, who rhymes with wild, was first seen in Somewhere in the Night, has another hit in The Brasher Doubloon



Conrad Janis made a name for himself in Snafu, did it again in his latest, Margie

Charles Russell is the fifth Fox bet for stardom, will be seen in The Late George Apley



By Charles Samuels

MOTION PICTURE'S SPECIAL TALENT SCOUT

popping questions at TOM DRAKE

Quizzed by Helen Hover



Photo by Clarence Bull

Lunch at the Brown Derby with Beverly Tyler is something Tom finds particularly enjoyable these days. A hit in *The Green Years*, Tom is now in *I'll Be Yours*



Q. What attempt in your life turned out to be a failure?

A. My marriage. Chris and I reconciled once after we first broke up, and we made a sincere attempt to stay married. But it didn't work. I guess we didn't have what it takes to make us happy together, in spite of our efforts.

Q. Who was your first screen crush?

A. Jean Harlow.

Q. What quality do you admire most in a woman?

A. The best way I can describe it is to say I like a happy woman. A happy woman is a good woman. She's never bored, never nags and never whines. A man who has a happy woman is lucky.

Q. Would you like to marry again?

A. Not for a long time. It took me twenty-six years to say "I do," and I expect it will take me twenty-six more years to say it again.

Q. About what are you most careless?

A. About clothes. You'd think I was color blind the way I toss jackets, slacks and ties together. I like my clothes to be neat, but I go haywire assembling them.

Q. What was the turning point of your life?

A. When my sister, Clare, and I went to New York after my mother died when I was 16. My father had died a few years earlier so Clare and I were quite alone. I felt that I had responsibilities and that I had to make my own decisions [*Please turn to page 104*]

● **Q.** Describe your bachelor quarters.

A. They're really not bachelor quarters at all. I was evicted from the house in Beverly Hills where I used to live and I've been looking around for an apartment ever since. In the meantime, I'm staying with friends in Westwood. It's homey, rather than a glamorous setup. There are three kids around my age and that makes six of us living in a three-bedroom house. They're grand people and it's lots of fun being with them.

● **An inveterate doodler, Tom draws caricatures of just one person...** ●



For a comer, watch Elizabeth Scott! Here's Photographer Bud Fraker's preview of Liz in Hal Wallis' Desert Town



A new likeness of an old favorite, Ronald Reagan, as seen by Eugene Richee. Ronald's in Warner's Stallion Road



You zoomed to stardom in two pictures with your husband and are now making a third, *Dark Passage*

LET'S PRETEND YOU'RE

MRS. HUMPHREY BOGART

You're Lauren Bacall, known to the world as Baby, but he calls you Chuck . . . or Jack or Charlie or Junior

● You're the famous "Baby" of one of the most headlined romances that ever came out of Hollywood. Fans, newspapermen and columnists referred to you and your husband as Baby and Bogey. But your husband never calls you Baby. His favorite pet name for you, the one that signifies the most love, is Chuck. Or else he calls you Joe or Jack or Charlie or Junior. Never Baby. And never Lauren. He calls you Betty, your real name, when he's a little peeved with you.

Sometimes you call him Baby for a gag. Or else Chuck or Jack or Joe or Charlie or Junior. Most often, Bogey. Never Humphrey.

You appear blase, sultry and fashionable on the screen. Around the house you wear no [Please turn to page 106]



Almost all your spare time is spent working and sailing on your husband's big yacht, the *Santana*


BY HELEN WELLER



White lace edging and a flounced skirt dress up the Sun-Surf ensemble, left, of striped cotton, by Hope Skillman. In blue and white, aqua and white, coral and white, it's about \$20 at Stern Bros., New York City; Z.C.M.I., Salt Lake City, Utah. Sizes 12 to 16. Below, a feminine version of the bare-midriff suit of Dan River cotton with wide off-shoulder ruffle, brief shorts and full skirt. Blue and white, red and white, brown and white, sizes 12 to 16. About \$15 at James McCreery, New York City; J. W. Robinson, Los Angeles, California

BY MILLICENT ANNE BARR
FASHION EDITOR





Capet in Cotton

Cotton is the star performer
under the southern sun. June

Lockhart, soon to be seen in
Eagle-Lion's *It's a Joke, Son*,
frolics in three of the season's
prettiest playsuits

An eyelet embroidery shoulder ruffle and gleaming pearl buttons trim this playsuit and skirt in brown, aqua, gray or rose chambray by Peter Pan. Sizes 12 to 16; priced at about \$20 at Best & Company, New York City

by Helen
Weller



Look! There's Band-leader Xavier Cugat sketching one of the dancers for lovely Lorraine Allen! Shall we ask for his autograph?



SATURDAY NIGHT



World-famed Ciro's, on Hollywood's Sunset Strip, where the stars gather for their Saturday night out. And tonight you're MOTION PICTURE'S guest at a ringside table! We'll gape at the famous stars, fondle our champagne, try our rumba and maybe even cut in on Lana Turner!

● How do they behave when they're having fun? What are they like, these stars whose every word and movement is publicized, when inhibitions are down, when they're on their own and can bounce and frolic unrepressed?

In the lush, lipstick-red and glass interior of Ciro's, the night club they call their own, romances are born and love affairs flare up and die, friendships begin and feuds kindle, stars come to laugh and dance and have a good time, others shrewdly use the occasion to meet the right people and advance their careers.

Little dramas, light and humorous, are written there every night in the antics of the stars.

Like the time Guy Madison took Gail Russell there on one of their first dates, and at the end of a glorious evening during which romance progressed another notch, made the appalling discovery that he'd left his wallet home. If Gail knew that her red-faced beau had suddenly hit a snag, she never let on. Suddenly Guy had an idea. He made quick tracks to Louis, Ciro's understanding maitre d'hotel, and whispered his

Newcomers flock to Ciro's to see and be seen. Here John Dall dates Joan Lorring, who's just finished making *The Verdict*



IN HOLLYWOOD



And here's a real treat—it's Bill Powell, celebrating the completion of *Life With Father*! And helping Bill is that lush table-hopper Marie Johnson

predicament. "Sure, sure," soothed Louis, fishing into his pockets. With a borrowed \$50 from the headwaiter, Guy saw the evening through and romance rode high again. Guy and Gail are like two high school kids when they're dating. The glamor and elegance of *Ciro's* doesn't affect them. Although they're stars of sufficient lustre to rate a ringside table, they always request one way off in a corner and they always ask the waiter for candlelight. Over the dim and romantic flickerings of the candle they dine and talk all evening, all wrapped up in each other and oblivious of the crowd around them. When they dance, they're the cutest looking couple on the floor. Either they go in for dreamy glidings, with Gail's head nestled on Guy's shoulder, or a lively jitterbug that causes the other [Please turn to page 81]



Very fitting is George Raft's new picture, *Nocturne*, and his partner, June Williams. Not so fitting—George's dinner jacket



Having completed *Pirates of Monterey*, Maria Montez is here tonight for some dreamy-eyed dancing with her hubby, Jean Pierre Aumont



PHOTOS BY CHARLIS RHODES



Bob Hutton, of *Love and Learn*, dances with Lana Turner, who's in Metro-Goldwyn-Mayer's *Green Dolphin Street*

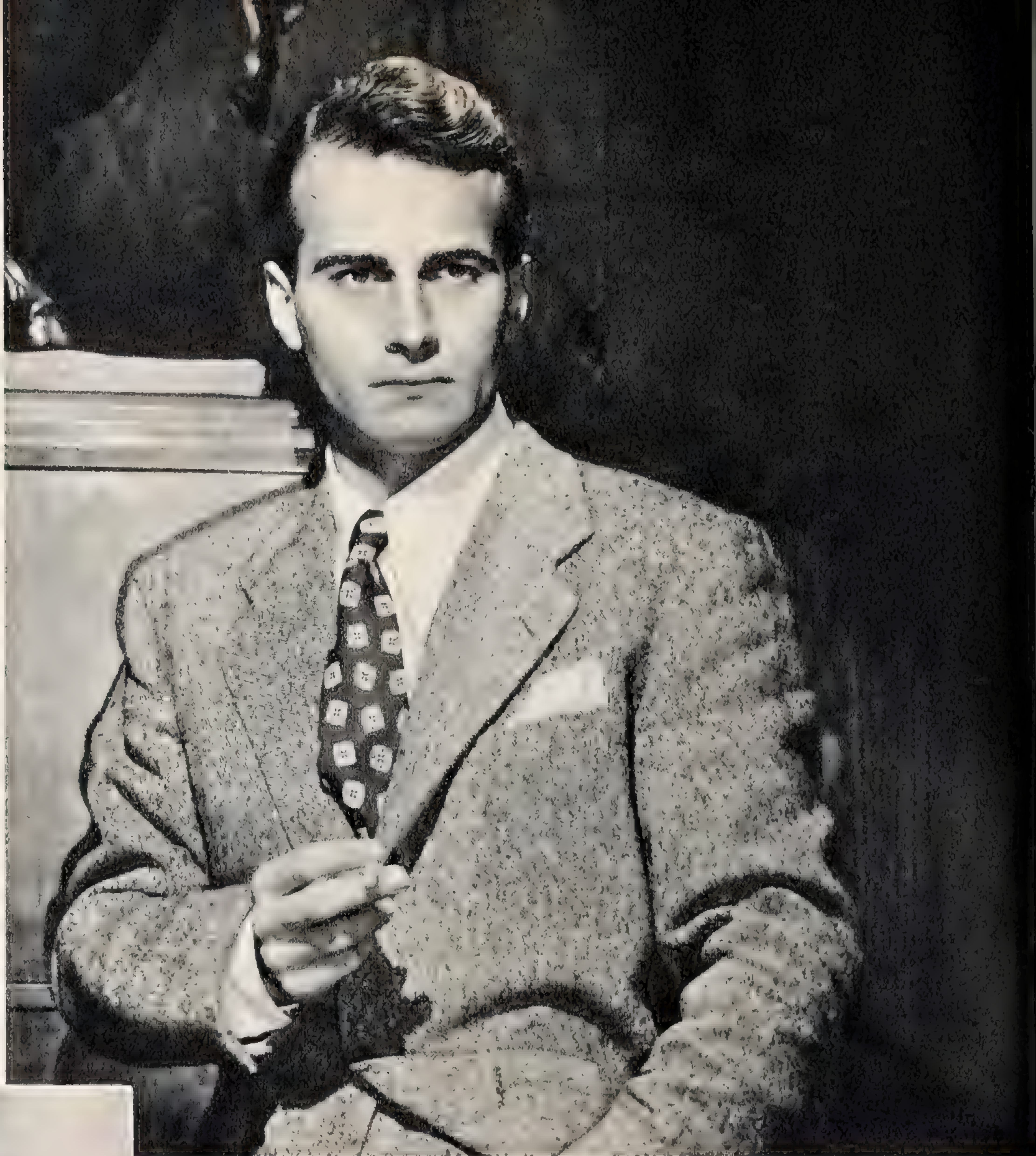


WHO'S BLUSHING NOW?

**A cynical New
York newspaperman
finds that Helmut
Dantine is something
else again**

Dantine and Sigmund Rott, former Austrian statesman, meet again in U. S. They were cellmates in a Nazi prison camp in '38

Photo by Peter Basch



Helmut, now in Canada's first major motion picture production, *The Stronghold*, enjoys fencing, his favorite sport and exercise



BY MARTIN ABRAMSON

● The reporters batted quips around like shuttlecocks as they sat in the anteroom sipping cocktails and waiting for their subject to come out for his interview. They were New York reporters, the toughest, most cynical newspapermen in the business, and they were sharpening their cutlasses for one of their favorite victims—a Hollywood movie star. It is true the most puissant weapon at the disposal of the press was a lead pencil, but so many of Hollywood's favorite citizens have been disemboweled so effectively by New York lead pencils that a bout with an ordinary meat cleaver would probably shape up as a love session in comparison.

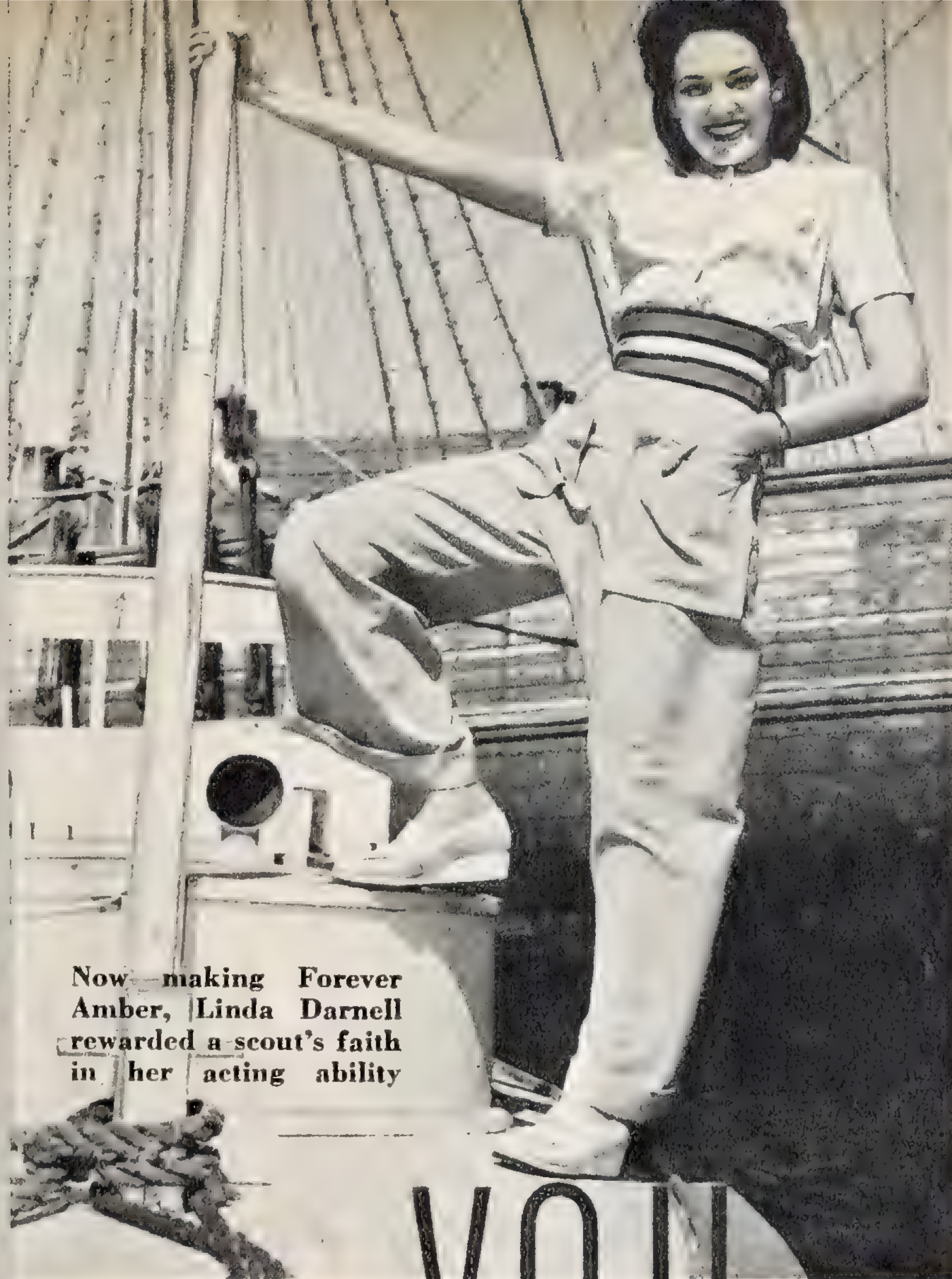
"Imagine," said one of the reporters to an afternoon sheet sidekick, "a Hollywood glamor boy passing himself off as an expert on foreign affairs."

"Probably spent a [Please turn to page 92]

By
MICHAEL SHERIDAN

● Like gold, movie talent is where you find it, says genial, blue-eyed, be-spectacled Ivan Kahn, who should know. Responsible for bringing such delectable and decorative figures of film-dom's glamor to the attention of the movie moguls as Linda Darnell, Joan Fontaine, June Haver, Olivia de Havilland and Ann Sothorn, Mr. Kahn is recognized as one of Hollywood's top talent scouts.

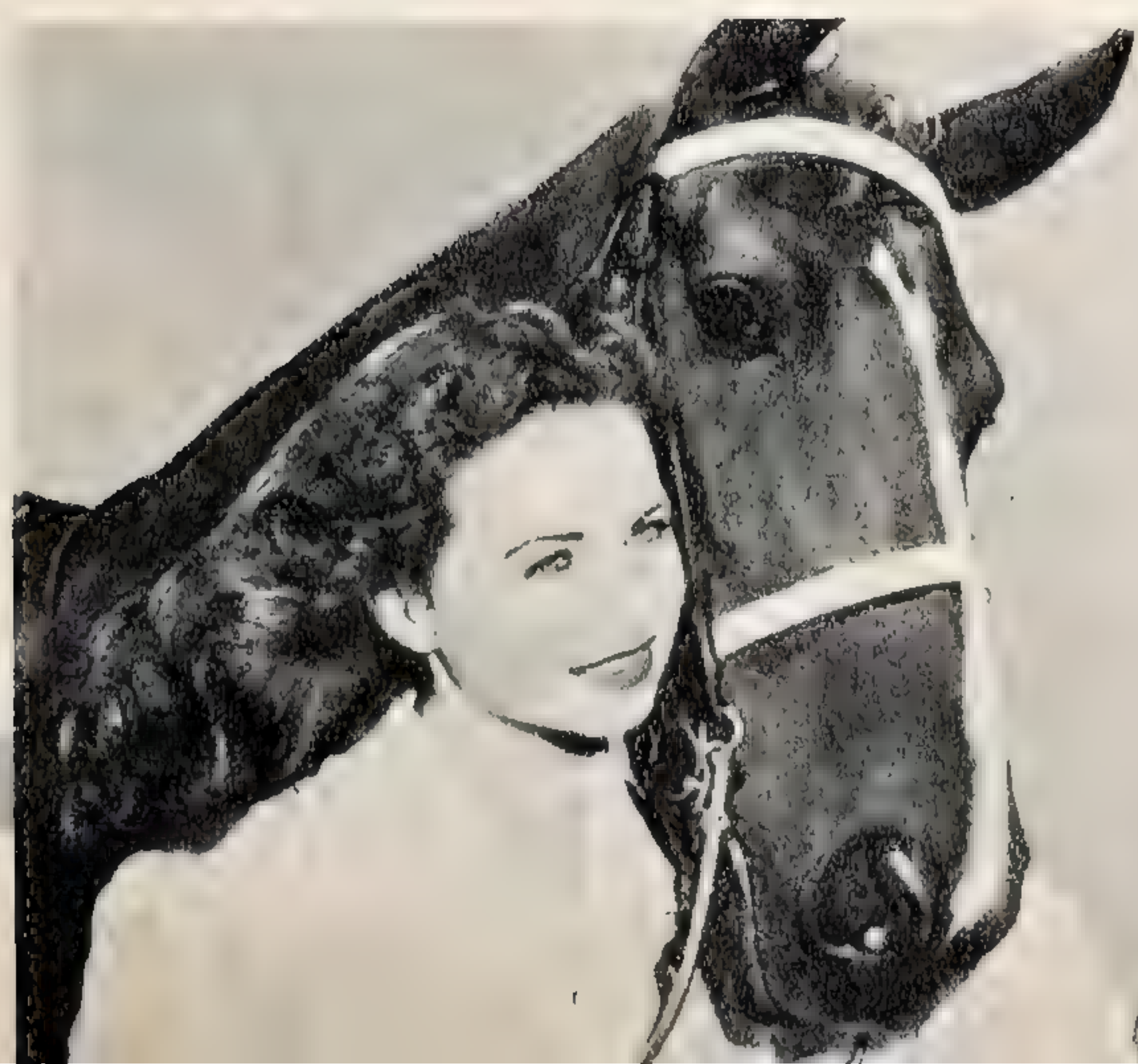
He has appraised some 5,000 personalities, and personally interviewed 2,000 of this mammoth number. Fair batting average, he will tell you, is being able to unearth one good, solid contender for movie stardom out of the huge



Now making *Forever Amber*, Linda Darnell rewarded a scout's faith in her acting ability

A SCOUT LOOKS AT YOU

What does a talent scout look for? And... would he find it in you?



number tagged, tested and tried in any year. But as to the most popular and profitable hunting ground of the movie talent scouts, Mr. Kahn is vociferous on one point. There is no such thing. Little theaters, it seems, no more have the edge on night clubs than the latter have the advantage over college campuses. And Mr. Kahn covers them all.

Talent scout Ivan Kahn found Lew Ayres in the main entrance of a hotel, lovely Jeanne Crain one of a theater audience in the congested lobby during intermission time, Joan Fontaine busy about the house where he had gone to see sister Olivia de Havilland, and June Haver in a high school play. That is why Ivan Kahn is quite sincere when he offers the following advice: *[Please turn to page 94]*

Jeanne Crain wasn't even on a stage when a scout spotted her; she was merely one of a large audience in a crowded theater



Overheard in

BY ERSKINE JOHNSON



Photo by Mel Watson



Aemie Photo



Photo by Charles Rhodes

● Hollywood is still buzzing over the first public appearance of Van Johnson and Mrs. Keenan Wynn, estranged wife of the comedian. They were a dinner twosome at the swank new Somerset House and obligingly posed for photographers. A few days before, Evie helped Van pick out a new house. It may mean, as rumor has insisted, that she will become Mrs. Van after divorcing Keenan.

Hollywood has heard rumblings for some time that James Mason, the English star, is sometimes rather difficult to get along with. He has definite ideas about things and doesn't like to have them changed. Apparently there's some basis to the reports, with Mason putting up an awful howl over the cutting of *Wicked Lady*. All his contracts give him the right to approve any changes—and in this case he says he wasn't consulted.

Betty Grable comes up with a new hairdo for her latest picture, *Mother Wore Tights*. It's twenty-two tightly coiled ringlets around her forehead, a la-pompadour. The studio hairstylist is rather proud of it, but he'll probably jump off the Santa Monica pier when he hears Betty's description of it—"My innerspring mattress make-up."

Until recently, Mayor Roger Lapham of San Francisco was a fan of Lauren Bacall. But now we're not so sure. Lauren and husband Humphrey Bogart went up

Trying to follow the on-again-off-again divorce plans of the Keenan Wynns is a job for a seer. But as we went to press, Van Johnson still was seeing the town with Evie Wynn. Here they're shown dancing at Ciro's on completion of *High Barbaree*

A "must" for all celebrities visiting New York is a trip backstage to chat with Ingrid Bergman, now appearing in Maxwell Anderson's play, *Joan of Lorraine*. Charles Boyer, Joan's co-star in *Arch of Triumph*, shown with star and playwright

A new twosome in the Hollywood night spots has been Marlene Dietrich, now in *Golden Earrings*, and Burt Lancaster, who scores in *Desert Fury*. Lancaster first startled Hollywood by showing up as an unknown in *The Killers*—and stealing the raves

Hollywood

Short shots from the movie lots . . .
with Hollywood's ace reporter
and commentator at your service

to San Francisco to film *The Dark Passage*. One day Mayor Lapham issued an invitation to Lauren to attend some kind of civic celebration, with Lauren to be crowned a flower queen. Someone advised the mayor that she had accepted and everything was set for her appearance.

The mayor, waiting on the city hall steps, was in top hat and tails, holding a bunch of posies in his hand. But there was no Bacall. While the mayor fumed, a quick phone call to Baby's hotel room revealed that she had a bad cold. The ceremony went on without her.

Clark Gable is still the same old Gable.

A Broadway producer figured maybe he was bored with Hollywood and invited him to do a New York play.

Said Clark: "Look, brother, I'm a motion picture actor. My artistic sensibilities—if any—are not stifled in Hollywood, and I have no message to give the world. I'm not a great actor and I never will be. I'm just lucky, or I'd still be drilling oil wells back in Oklahoma."

All those Hollywood separations and divorces have found dubious recognition in the fashion world. Dress designer Don Loper came up with a white lace tea gown which he calls "Reconciliation." But the price of the gown, \$1,500, would break up any home.

[Please turn to page 120]

No gossip here! It's just the George Murphys, a *real* Hollywood couple, having dinner at the Brown Derby with Charles Vidor, the director. You'll see George in *The Rich, Full Life*

El Borracho, Manhattan's newest rendezvous, usually is every star's first stop in New York, and Mickey Rooney was no exception. Mickey celebrated finishing *Love Laughs At Andy Hardy*

When Clark Gable appeared on the Burns & Allen show, it was a lot funnier than it looks from this picture of Clark and Gracie going over their lines. What's the matter, Clark—tired?

Is Laraine Day to be Brooklyn's new first lady? The gossips say yes, with this shot of the star of *The Locket* dancing at *Ciro's* with Leo Durocher, Dodger pilot, offering proof



Wide World Photo



Photo by Charles Rhodes



Photo by Charles Rhodes



Glamour, Good-bye!

BY ROBBIN COONS

Marlene found herself
a new kind of glamor dur-
ing the war, became the top
favorite of U. S. men overseas

● The scene is a Hollywood film factory, the time a few years ago. A couple of writers are muttering to themselves and to each other as they pace their cell.

The baldheaded one is chewing a pencil into pitiful pulp, and the other—the one with hair—is tearing out quantities of same and tossing it to join countless pages of crumpled script in the wastebasket.

"We gotta get this scene done! Now! The front office is screaming. We got the boy and girl together—now what?"

The hair-tearer groans and mutters some more. Hours pass. Then—bingo, inspiration!

"I've got it!" he cries. "She's a glamor girl, ain't she? We'll just put it down—long close-up of the girl. *That'll* cover it!"

And so it was done. And done. And done again. . . .

And Marlene Dietrich (who tells the little fable and admits it may not be *literally* true), didn't like it. She liked it so little that now, back in Hollywood after her matchless work as an overseas entertainer for the armed forces, she has raised the red flag of rebellion. She wants no more of that glamor girl tag. From now on it's to be Marlene Dietrich, actress, and glamor can take a good long walk.

"They put that glamor girl tag on an actress and almost automatically she is deprived of opportunities to act," she insists. "Myself, I've had enough of it. Now, before I sign for a picture, I want to see the script."

Marlene is sincere in all this, and yet there is fine irony here. Of all Hollywood's beautiful fugitives from glamor, Marlene is the one least likely to escape.

Even if she surprised the world by turning up some day with an Oscar, even if in Golden Earrings she should out-Davis Bette, she would still [*Please turn to page 64*]

From now on it's to be Marlene Dietrich, actress...or so she says



New! Blush-cleanse your face—for that *Engaged-lovely* look

See it give your skin:
—an instant clean, refreshed look
—an instant softer, silkier feel
—a lovely blush of color

You'll see results tonight—
with the new blush-cleansing
with Pond's Cold Cream.
You blush-cleanse—Rouse face
with warm water. Dip deep into
Pond's Cold Cream. Swirl it on
your receptively moist, warm

skin in little creamy "engage-
ment ring" circles up over your
face, throat. Tissue off.
You blush-rinse—Swirl about
25 more creamy Pond's circlets
over face. Tissue well. Tingle
with cold water. Blot dry.

Extra clean, soft, glowing—
your face will feel! Pond's *demul-*
cent action softens, loosens dirt
and make-up — helps *free* your
skin! *Every night*, this full blush-
cleansing. *Every morning*, a once-
over blush-cleansing with Pond's.

BARBARA'S RING—
a stunning diamond
set with utmost
simplicity



She's Engaged! She's Lovely! She uses Pond's!

BARBARA CHIPMAN is the delightful daughter
of Mr. and Mrs. Charles Chipman—of New
York and Easton, Pa., where the family's
beautiful country house is located. She is
engaged to Barrie McDowell, of New York,
who served two years overseas, in the Army.

Her beauty is poetic—and memorable—her
hair like a shining cap of gold, her brown-
amber eyes, the warm peaches-and-dew look
of her soft, young complexion.

Barbara finds blush-cleansing with Pond's
delightful, "I love the glowy, clean-smooth
feeling my face has after it," she says.

Have the Pond's blush-cleansed look! Get
a big 6-ounce jar of Pond's Cold Cream *today*.



BARBARA CHIPMAN says—"I just love this blush-cleansing with Pond's Cold Cream"



Engagement ring diamonds for some of America's loveliest girls!

Among the beautiful women of Society who use Pond's

H. H. PRINCESS PRISCILLA BIBESCO
MRS. HENRY L. ROOSEVELT, JR. THE DUCHESS DE RICHELIEU
THE LADY VICTORIA MONTAGU-DOUGLAS-SCOTT
MRS. RICHARD C. DU PONT MRS. ANTHONY J. DREXEL, III
MRS. FRANCIS GROVER CLEVELAND

OFFICE MEMORANDUM

FAWCETT PUBLICATIONS, INC.
NEW YORK 18, N. Y.

FROM: Maxwell Hamilton

DATE: Jan. 15, 1947

TO: E. J. Smithson, Hollywood Office

SUBJECT: General Comment

Dear Smitty:

I was thinking this week of how, every time you and I get together, we sit around and gas about what's wrong with the motion picture industry. And I seem to recall that we always conclude that there can't be very much wrong with an industry that gets about 80 million customers through its doors every week.

Still, people don't seem to learn that the film itself is the most important thing. Recently, a theater opened in New York where you could reserve your seat by the year, and the house's features included, according to the publicity man, "love seats, a snack bar, a television screen, a game room for bridge, backgammon and gin rummy, a beautician in the ladies' lounge, and many other novel facilities." Unfortunately, the "many other novel facilities" didn't include good movies, so the idea went the way of Tom Thumb golf and the shimmy. They say Universal-International has leased the joint.

When you talk about good movies, though, you almost begin to wonder what constitutes a good movie. There are two, alleged-to-be-great motion pictures on the country's screens right now, The Razor's Edge and The Best Years of Our Lives. Both were hailed (before their release and by their makers) as "great" pictures, and both received one of the most fantastic, pre-opening publicity build-ups seen since before the war. And what happens? The Razor's Edge, one of the most expensive pictures ever made and with one of Hollywood's greatest casts, was rated just a so-so item by the critics, whereas The Best Years, just as expensive and with an equally great cast, was declared one of the greatest films to come out of Hollywood!

Now why should there be such a divergence? Two outstanding producers, Zanuck and Goldwyn, given good stories, top talent and plenty of money, each have come up with their version of a once-in-a-lifetime picture--and one achieves universal acclaim, the other a brush-off. It's enough to give a producer ulcers in the large economy size, but it proves again that it takes more than a cast, more than money, more than a build-up, to make a picture good. It takes a story, yes--but it also takes intelligent writing.

Which reminds me that the critics were unanimous in their reviews of Helen Hayes in Happy Birthday and Ingrid Bergman in Joan of Lorraine, in saying that, without these two stars, their respective plays would be nothing. With the stars, of course, the plays are great hits--which is pure nonsense to me. These critics seem to forget that great stars have appeared in the past in poor material, and they invariably have been flops. There isn't an actor or an actress who can be a hit on the stage or screen by just reciting a meaningless jargon. They have to have a story behind them to show off their wares, and a story means that somewhere there has been some good writing. I'm in favor of giving the scribblers their due, aren't you?

By the way, we have a surprise for you, and for Hollywood, in our March issue. I won't tell you now what it is, but I think it will really give the folks out your way something to talk about. So hold onto your hat for the March number!

Regards,



Ellie, the dissatisfied eyeful...



NOW ELLIE HAD...



ARTICULATE ANKLES...



NIFTY KNEES...



AND A TERRIFIC TORSO!



YET ELLIE, OF ALL PEOPLE, WAS STILL DISSATISFIED WITH HERSELF! AND HERE'S WHY!



TRY AS SHE WOULD, ELLIE COULDN'T MAKE HER HANDS GIVE OUT GLAMOUR LIKE THE REST OF HER! THEY'D GET DRIED OUT, CHAPPED AND ROUGH...



SO SCRATCHY, IN FACT, THAT HALF THE TIME ELLIE'S PUBLIC THOUGHT THEY'D GOT HOLD OF A PORCUPINE!



THEN ONE DAY, NELLIE TOLD ELLIE ABOUT AN ENTIRELY NEW AND DIFFERENT HAND LOTION! THE **BEFOREHAND** LOTION... **TRUSHAY**!



SO ELLIE SMOOTHED CREAMY, FRAGRANT **TRUSHAY** ON HER HANDS EVERY DAY BEFORE SHE TACKLED THE DISHES... BECAUSE **TRUSHAY** GUARDS HANDS EVEN IN HOT, SOAPY WATER!



WHAT'S MORE, ELLIE PUT ON **TRUSHAY** BEFORE SHE DUNKED HER LIGHT LAUNDRY - AND **TRUSHAY'S** SPECIAL "OIL-RICHNESS" HELPED PREVENT THE DRYING DAMAGE OF THAT SOAP-AND-WATER TASK, TOO!



WELL, AS YOU CAN SEE BY THE ABOVE, ELLIE GOT SPLENDID RESULTS FROM **TRUSHAY'S** SPECIAL BEFOREHAND PROTECTION - AND ITS WONDERFUL SOFTENING HELP! YOU WILL, TOO!



TRUSHAY

The "Beforehand"
Lotion

PRODUCT OF BRISTOL MYERS



P. S. Trushay's grand for softening hands at *any* time. Wonderful, too, for rough, dry elbows and heels... as a powder base... before and after exposure to weather. Trushay contains no alcohol, is not sticky. Begin today to use Trushay.

ANN OF ENGLAND

Ann Todd is probably
the only actress
in Hollywood who
will admit her
exact age

BY TOM DE VANE



Heroine of *The Seventh Veil*, Ann came to America to make *The Paradine Case*. Her clothes are seven years old, she herself is 36—and she thinks it's ridiculous to fib about it. Which makes her 100% correct



● Not since Madeleine Carroll first arrived on these shores has a British glamor girl aroused such furore as Ann Todd.

Miss Todd, also blonde, beautiful and brilliant, was recently imported to Hollywood by David O. Selznick. Her first American film, *The Paradine Case*, is being directed by Alfred Hitchcock. Her co-star is Gregory Peck, with Ethel Barrymore heading the supporting cast.

This auspicious Hollywood debut is largely due to one film, the memorable *The Seventh Veil*.

"I had heard the picture was very well received over here," Miss Todd confesses, "but I didn't realize just how much. Certainly I didn't expect to be recognized. When my husband and I went to the theater on our first night in New York, we were confused when people stared in our direction. We started looking around—because we love to look at celebrities ourselves—and we were ever so startled to realize we were the ones being stared at!"

Being famous, however, is not exactly new to Miss Todd. She has been a top-ranking star in England for almost a decade. But, as she admits: *[Please turn to page 62]*



—that Always-Fresh look...



Lovely star, Elyse Knox, has it . . .

skin sparkling-fresh all day long.

"For cleansing that beautifies, too—it's Woodbury Complete Beauty Cream!"

Elyse Knox

featured in Monogram's Cinecolor picture
"BLACK GOLD"



WOODBURY
Complete
BEAUTY CREAM

Beautifies as it cleanses.
Contains four rich oils
to soften and smooth
tiny dry-skin lines.

around the clock... the Woodbury-Wonderful Way!



8 A.M. Skin morning-fresh after a dewy "cream bath" the Woodbury-Wonderful Way. Even Baby Sharon approves! As Elyse says: "An early-morning face-do—with Woodbury Complete Beauty Cream—beautifies my skin as it cleanses!"



6 P.M. Luscious-looking Elyse with her football-star husband, Tommy Harmon. Her skin sparkles fresh, lovely, after another Woodbury-Wonderful cleansing. "Woodbury Complete Beauty Cream whisks off studio grime . . . leaves my skin glowy!"

That "Always-Fresh Look" this Woodbury-Wonderful Way

Cleanse with Woodbury Complete Beauty Cream. Tissue off. Repeat creaming for plus-softening. Tissue. Splash with cold water—skin glows with that "Always-Fresh Look"!

FOR SPECIAL SKIN PROBLEMS

Very Dry Skin: First Woodbury cream-cleanse. Soften with Woodbury Special Dry Skin Cream—rich in lanolin's benefits! Under make-up, Woodbury Creampuff Powder Base.
Oily Skin: Woodbury Liquefying Cleansing Cream—melts on skin. Finish with Woodbury Vanishing Facial Cream to check shine. Stericin in all Woodbury Creams helps purify against blemish-causing germs.



11 P.M. Woodbury time again. Another skin-glow cleansing with Woodbury Cream. "And", says Elyse, "a thin film to soften dryness overnight." Try this Woodbury-Wonderful way, girls, to keep your skin Always-Fresh around the clock!

Excerpts from the
pages of an
ace reporter's
personal
notebook

CHARLES SAMUELS' HOLLYWOOD DIARY

● WEDNESDAY: At 10:15 this morning I stepped off an American Airlines Skymaster . . . my first cross-country flight, and a big thrill. . . . What could be more exciting than dropping down like a bird on Hollywood . . . that town of geniuses, phonies, nuts and half of the most beautiful blondes on earth? . . . After a year, Hollywood seems gayer, faster-paced, more carefree . . . more like its old giddy, childish self than it ever was during the war. . . . Flashy new buildings have gone up on Hollywood Boulevard. . . . The cuties on the streets almost all wear those bare midriff, two-piece outfits. . . . I call up some of my mob . . . the friends who each year make Hollywood seem a little like home. . . . Ben Hecht and Phil Dunne, the writers; Val Lewton, George Blair, Martin Mooney, all producers now; Dan Seymour and Jack Raymond, the actors, and Jack (The Professor) Grant, of the Hollywood Reporter. . . . They all have gags to tell me, or gossip, stories of the latest heart-breaks, lucky twists and love affairs of the town. . . . It's all hot, new, inside stuff, they say . . . and it always *is* somehow. . . . For this is the razzle dazzle town of the universe, the actors' town . . . as unreal as a diamond that weighs a ton . . . more real and fake talent is here than Paris, London and Vienna ever knew in their great days . . . and where there are thousands of actors . . . you have a zillion dollars' worth of explosive temperament, vitality, jealousy, childish behavior . . . practical jokes, some of them thoughtless and cruel . . . unbelievable double-crossing and even more unbelievable generosity. . . . In this actors' town, where dreams for the world are fashioned, the only actor's town in the world . . . excitement, belly-laugh, tragedy are the daily menu . . . for the circus never leaves Hollywood.

THURSDAY: I hadn't been in Hollywood an hour yesterday before I was experiencing, as always, the sensation of being in a place populated almost exclusively by old friends. . . . Most of them aren't old friends, or even acquaintances—just performers you and I have seen on the screen dozens of times. . . . On the terrace in front of the Hollywood-Knickerbocker, I saw an old man sunning himself. . . . I started towards him, and he scowled, apparently thinking me an autograph pest. . . . I stopped, realizing I didn't know him. . . . It's just Charley Grapewin, one of the oldest screen players. . . . Stopping my rented car before the Fawcett Publications office on Sunset Boulevard, I saw another fine character actor . . . Sam Levene, looking as raffish and East-Side as he does in pictures. . . . This afternoon I passed Dane Clark, walking with his hand resting on the back of the neck [*Please turn to page 70*]

"Red Majesty is terrific!"

says: MRS. RONALD COLMAN

MRS. RONALD COLMAN

delightful wife of the distinguished screen star is one of many Hollywood beauties who give "rave notices" to Red Majesty.

World's Newest Shade!

No wonder this new queen of the reds—Tangee Red Majesty—is a sensation in New York and Hollywood. It's that rarest shade of all—a truly royal red. And you'll love what it does for your lips!

1947's Smartest Case!

Last word in post-war beauty! Gleaming brass—exquisitely etched. A simple twist of its swivel base and up comes your Red Majesty.

America's Top-rated Lipstick!

In a recent test of 27 leading lipsticks (conducted by a group of impartial experts) Tangee Satin-Finish lipstick was rated No. 1 ...receiving particularly high marks for "staying power" and ease of application.

PRESENTED IN:

RED MAJESTY RED-RED GAY-RED
THEATRICAL RED MEDIUM-RED NATURAL



CONSTANCE LUFT HUHN
Head of the House of Tangee
and creator of Tangee Red
Majesty Lipstick and Petal-
Finish Cake Make-Up.



USE

Tangee...

AND SEE HOW BEAUTIFUL YOU CAN BE



catching up with

BRIAN

- Brian Aherne's home sits on top of Hollywood and Brian himself is sitting on top of the world.

No more is Aherne the restless fellow who used to love to pack up on a minute's notice to fly across the ocean, who thought it made a nice impression to have a Beverly Hills mailing address and a home spacious enough to please a discriminating servant—no more the man about town who got his share of space in photos taken at night clubs, who matched the next fellow sniff for sniff in inhaling cigarette smoke in the crowded confines of popular hangouts.

He still is the same dashing handsome chap with a dry, on-tap wit, a quiet clipped conversational tone, a winning smile and dancing blue eyes.

But now his life is wrapped around his new wife, his 13-year-old stepdaughter, Leonie (who, Brian laughs, "is attractive and charming, but still alarming to a man who hadn't had a verbal exchange with a 13-year-old in fifteen years"), and his 150-acre ranch in Indio which he's developing personally.

In addition, his war- *[Please turn to page 73]*



Men are apt to be baffled by their daughters, but Brian Aherne's 13-year-old stepdaughter has him completely stopped



Brian and his bride, the former Mrs. Eleanor de Liagre Labrot, enjoy a laugh on her first visit to a studio

With Bob Mitchum and Laraine Day, Brian discusses a sequence between takes on the set of RKO's *The Locket*



By Bob Arnell

College girls learn something NOT IN THE BOOKS!



IN TESTS AMONG COLLEGE GIRLS—
99 OUT OF 131 REPORT NO CHAFING
WITH NEW FREE-STRIDE MODESS

College girls from coast to coast recently learned something *not* in the books. Something that will make happy reading for every girl who chafes.

Here's the story . . .

Interviewers asked college girls who had suffered chafe with their regular napkin to try out a new, improved napkin—*Free-Stride* Modess.

Naturally, the girls weren't told the name or brand. They were simply asked to try this new napkin—to see if it gave them freedom from chafe.

At the end of the test, 99 out of 131 girls reported *no chafing with Free-Stride Modess*.

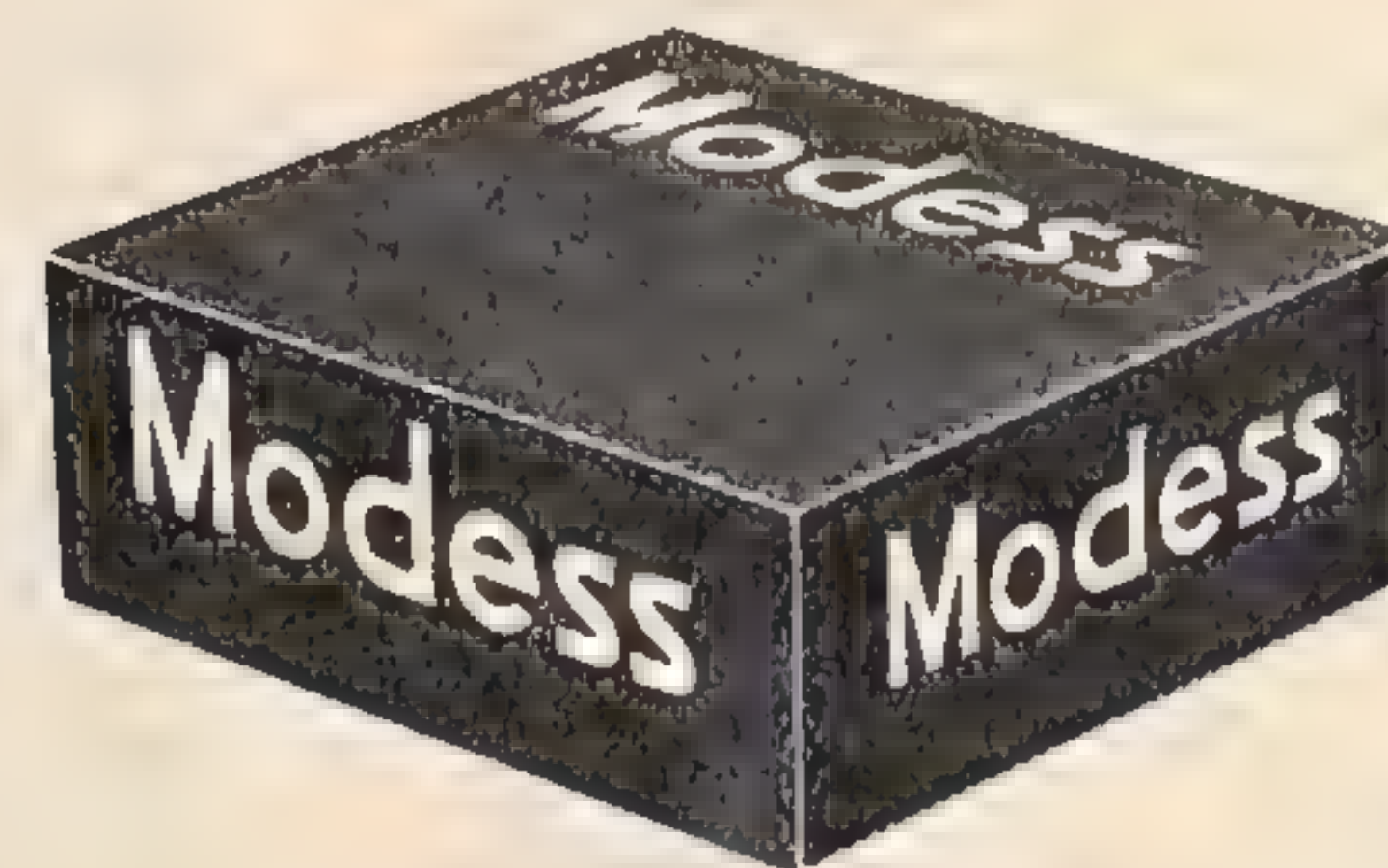
The secret of the chafe-free comfort so many college students found in *Free-Stride* Modess lies in the clever fashioning of the *napkin edges*!

Modess has *extra* cotton on its edges—*extra* softness—right where the cause of chafe begins.

The extra cotton helps create an "absorption control." This acts to direct and retain moisture *inside* the napkin, keeping edges dry, smooth longer. And dry, smooth edges don't chafe!

So safe, too! Every *Free-Stride* Modess has a triple safety shield to guard against accidents. A fine, sealed-in deodorant to help keep you flower-fresh, too! And never a telltale outline—Modess is *silhouette-proof*!

Try this luxury-comfortable, luxury-safe napkin. *Free-Stride* Modess is on sale everywhere.



Walk with comfort!

Move with freedom!

Try the new Free-stride Modess!

Ann of England

[Continued from page 56]

"Nothing very spectacular ever happened to me. Generally I played the good-girl heroine—and ordinary heroines aren't very exciting. The public seemed to like me and I appeared in dozens of films, but I never set the world on fire. But a couple of years ago I was offered a chance to return to the stage in a splendid role, the lead in *Lottie Dundass*. Lottie was a murderess, not a very admirable character. I changed my hairdo—let it grow to my shoulders—and that seemed to help a good deal."

For the critics rubbed their eyes and tossed their hats into the air. The play's producer had to call in extra help to count the box-office shekels. Miss Todd made a film version of *Lottie Dundass*, and later followed it with the role of another murderess (the notorious Madeleine Smith, known to all followers of real life crime mysteries) in a play called *The Rest Is Silence*.

Ann Todd was now an actress of importance. She could pick and choose her roles, and astutely chose *The Seventh Veil*, produced by the canny Sydney Box. After almost two years of shooting ("It's a bit difficult to film a movie with air raids and robot bombs overhead," Miss Todd reminisces), it was released under the proud sponsorship of J. Arthur Rank. The rest is history of recent vintage; everyone knows that both the film and its stars, Ann Todd and James Mason, were able to write their own tickets from then on.

"It was like another world when we first arrived in New York," said the lovely lady. "So many things were different. Nigel (her husband, former RAF commander Nigel Tangye) and I came over on the *Queen Mary*, and during the voyage got used to the idea of eating almost everything we wanted.

"But there were so many other things to make us gasp. The shops, for instance, crammed with things that were only vague memories. I must have spent a solid hour at Saks Fifth Avenue at the perfume counter—just sniffing! And the clothes, the stockings, the cosmetics—all so very scarce in England—to be had for the asking!"

(Ration books have long since been forgotten by American girls, but it will be years before things return to normal for their English cousins.)

Miss Todd was also unaccustomed to the idea of seeing young men on the stage. "For so many years all our actors were middle-aged or old men. So it was a pleasure to see musicals like *Annie Get Your Gun* and *Carousel* and find stages full of handsome and talented young men!"

She is overjoyed to appear again under

the direction of Alfred Hitchcock, in whom she has boundless confidence. "Imagine!" she says, "I haven't even read the script of *The Paradine Case*, and of course it will mean a great deal to my future career. However, if Hitch says it's all right, it's good enough for me."

Miss Todd's disarming frankness made her an instant hit with the hard-boiled New York press, who met her in large numbers at a flossy reception. When complimented on her gown, she stunned the feminine reporters by airily admitting it was the dress in which she was married seven years ago.

Years mean little to Miss Todd, a fact which startled the fourth estate when the lady blithely admitted she was 36 years old. Hollywood glamor girls rarely get past 29.

"But how utterly ridiculous to lie about one's age!" exclaims the actress. "London audiences have been seeing me on the stage and screen for the past fifteen years in adult roles—they'd roar if I suddenly became, say, 25."

She looks many years younger than her admitted age, both off-screen and on. In *The Seventh Veil*, she was perhaps the most convincing 14-year-old girl yet seen on the screen. She is startlingly tiny when one remembers the statuesque pianist of her biggest hit, but she has one of those superb English complexions to complement her golden hair and deep blue eyes.

She is ideally wed to Nigel Tangye, a personable and talented young man who will never be known as a movie star's husband. He is a noted author and authority on aviation topics, and has con-

tributed many articles to leading English publications. His primary interest is music, and he composed the score to his wife's forthcoming picture, *Daybreak*.

Besides her vast popularity, Miss Todd is also the highest-salaried of all English film stars. After the rousing hit made by *The Seventh Veil*, she signed a three-way agreement with both J. Arthur Rank, foremost British film tycoon, and Sydney Box, responsible for her current fame. Under this contract, she will make occasional films in Hollywood, with her roles zealously chosen by her mentors.

"Don't expect me to become a permanent Hollywood fixture," Miss Todd warns. "I am sure I shall love it—and I am sure it will be a thrill working opposite Gregory Peck, who is such a fine young actor. But my life has been so thoroughly English it would be difficult to uproot me for very long."

Miss Todd claims to be at her best in tailored clothes, and one of her chief New York delights was being fitted for new outfits. "After years of hoarding every scrap of clothing, you can imagine how I felt!" she laughs. She has never been fond of hats, until she saw some of the "mad" New York concoctions. "Then I had to break down. They're too fantastic."

She has a delightful sense of humor, a virtue which she shares with her husband. She cooks very well, because she likes it, and likes both swimming and tennis. She is an ardent music lover, and the Tangye's London flat is filled with antiques chosen by the lady herself. Her literary tastes are diversified, ranging from Sir James Barrie (she played the role of Peter Pan in the 1942 Christmas revival) to Chekhov.

A vivid personality, Ann Todd, and a welcome addition to Hollywood. ●

Remember, MOTION PICTURE publishes more stories



Your editor, Maxwell Hamilton, left, enjoys a luncheon at the Stork Club with Lon McCallister during the young film star's recent visit to Manhattan. Lon came East after having finished his stint in the new Sol Lesser production, *No Trespassing*

*Now! Keep your hands
as kissable as your lips*



It's new, new, NEW!

Woodbury Beauty-Blended Lotion is actually 2-lotions-in-1

PROTECTS AS IT SOFTENS • CONTAINS LUXURY LANOLIN

The first touch of this luscious new Woodbury Lotion on your hands tells you it's something excitingly *new*. And it *is*! It's a *beauty blend* of softening and protective ingredients—actually 2-lotions-in-1:

- 1** A softening lotion that helps bring hands endearing *natural* softness. (Its luxury lanolin is the smoothing "first-cousin" of your skin's own natural moisture.)
- 2** A protective lotion that helps "glove" your hands against roughness, redness, drying, chapping from winter cold, daily dishwashings and soap and water cleansing.

Woodbury Beauty-Blended Lotion is rich, creamy, exquisitely fragrant. Never sticky or greasy. Use it for smoother, softer elbows, shoulders, legs, too. Get it at your drug or cosmetic counter, today. 25c and 50c. Or try it for a week at our expense. (*That's how confident we are that you'll fall forever-after in love with it!*)

MADE BY THE MAKERS OF WOODBURY FACIAL SOAP AND OTHER BEAUTY AIDS



Free!

MAIL COUPON FOR PURSE-SIZE GIFT BOTTLE.
See for yourself the lovely things Woodbury Lotion does for your hands.

Box 45, Cincinnati 14, Ohio. Woodbury Beauty-Blended Lotion sounds exciting. I'd love to try it. Please send me a **FREE** purse-size gift bottle.

Name _____

Street _____

City _____ State _____

(Print name, address plainly... Sorry, offer good in U. S. A. only.)
Paste on penny postcard if you wish. Dept. 509

Glamor, Good-by!

[Continued from page 52]

do it glamorously. She can't help it. Glamor shimmers around her like a morning mist. It clings to her like a dancer's leotard. It swirls and flows about her like sables and satins on a fairy-tale queen.

Authentic glamor is derived from the accumulated legend of a personality as much as from the personality itself; and Marlene, ever the non-conformist, ever startling, constantly is enhancing the Dietrich legend. Whether she does this consciously and by design is a mystery—a mystery perhaps even to Marlene, who would disavow guile with a limpid and almost convincing sincerity. But mystery, of any kind, only adds to glamor.

She carries the evanescent quality even in her current discouraging getup as a gypsy fortuneteller: her golden hair is hidden by a wig of flowing, stringy black; her fair skin is lost behind a mask of dirty brown make-up which accentuates the blue of her eyes; her Romany dress, tinkling with cheap trinkets and baubles, is dirty. Yet she is beautiful—more beautiful than when she first came to Hollywood from Germany in 1930, sponsored by director Josef Von Sternberg who had discovered her for *The Blue Angel* and who remained her mentor through most of her early films. Svengali to her Trilby, Hollywood said.

But let Marlene have her say on the glamor tag:

"They thought of us (glamor girls) as they used to think of color photography. When the story was weak, they shot it in color as a cover-up. If the feminine lead was a weak role, they cast a glamor girl in it. But if you tried to find the girl's part on paper, it wasn't there. Actresses rise or fall with the parts they play, so no glamor girl could ever be an actress. Think. Did you ever hear of an Oscar being given to an actress in a bad role?"

Oddly, because many critics used to castigate the stormy, eccentric Von Sternberg for "wasting" Dietrich on mere arty photography, Marlene expresses only admiration for the director and predicts he will be better appreciated in Paris, where he has gone to resume his career.

"It was he," she says, "who broke off our work together, not I. He insisted he was hurting me, because of the critical reactions. Actually, my favorite Hollywood picture was with him—*The Devil Is a Woman*. It was a terrible flop. Perhaps," she adds twinkling, "that is why I liked it."

This woman has always had a knack—or a compulsion—for the different. Her example, for better or worse, put a large portion of feminine America into slacks. Once she appeared at a night club in a modified tuxedo. Recently she set Hollywood on its ear by affecting an ermine

coat cut on the lines of a man's topcoat.

When she first arrived at Paramount, which now again has her under contract for a picture a year, she confounded the bosses by letting it be known she had a baby daughter, Maria. In those days some contracts still forbade players to marry, and motherhood—at least, openly acknowledged motherhood—was not the style for stars. Marlene said pooh-pooh to that. She was a mother, so what?

Today parenthood is fashionable among the stars, many of whom vie with each other in being photographed among their babies and their kitchen pots and pans. This Marlene deplures—not the babies, but the publicity about them. She believes the public still likes its stars to be different, remote, other-worldly—symbols of escape from routine.

"But that's glamor, isn't it, Mar-lay-nah?"

"Glamor girl or actress," she smiles, "it should be the same."

Hollywood, and America, used to bewilder the newly-arrived German girl. She knew little English. It amazed her that newspapers should feature her passing remark that she often baked German pastry for her husband, Austrian director Rudolph Sieber. It amazed her, later, that her marital status should be the subject of speculation and gossip when Sieber's work was elsewhere and she spent much time in the company of actor Jean Gabin or other romantic stars.

Except for adamant refusal to discuss her personal life (she and Sieber are still married) and a continental attitude that Mrs. Grundy would be healthier minding her own affairs, Marlene long since has become Americanized. She has been a

citizen since 1938, and it was as an American that she toured the European battle zones—one of the gayest, most tireless and popular of Hollywood entertainers.

Marlene's last Hollywood film, in 1943, was *Kismet*, sheer glamor girl stuff. Remember the gilded legs? Before returning to America she made *Martin Roumagnac* in Paris, co-starring with Gabin.

She still likes "bad women" roles. "More interesting," she says. In Paris it is easier to find the roles she likes, because there the films are made for adult audiences, and here censorship is based on a preponderantly juvenile movie attendance.

"I always explain this to my European friends when they complain of American censorship," she says. "I think the censorship makes picture-making difficult, but I appreciate its necessity."

She will be returning to the French studios soon. "Here we have technical perfection, but there, lacking much of Hollywood's equipment, the French achieve a wonderful realism. Perfection, after all, can cease to be exciting—just like perfection in a man or a woman."

Meanwhile, the fugitive from glamor has found a home in Hollywood but is living mostly, as she usually does when working, in her dressing suite at the studio. Her daughter, Maria, now a grown young woman, is her secretary and companion.

Now and again a GI visitor comes to director Mitchell Leisen's set and seeks out the gypsy Marlene to hash over old times at the front. The other day an electrician dropped down from the catwalks for a visit with her—another of her front-line buddies.

These, and thousands like them, are among the fans waiting to welcome Marlene back to the screen—whether as glamor girl, or actress, or both. ●

Remember, MOTION PICTURE publishes more stories



When the Warner Brothers see this one, they're liable to cast Lauren Bacall in *Dracula's Wife*—just shows you how a candid camera can catch you offguard. She and Humphrey Bogart, both in *Dark Passage*, were dining at the AP editors' party

"BE LOVELIER TONIGHT!"

"My Beauty Facials give
skin fresh new Loveliness!"

Gale Storm

star of
Allied Artists'
"IT HAPPENED
ON FIFTH AVENUE"



"Here's how I take my Active-lather facials with Lux Soap," says Gale Storm. "Smooth the beautifying lather well in. Rinse with warm water, splash on cold. Pat gently with a soft towel to dry. Skin is softer, smoother—*looks* so much fresher too!" Don't let neglect cheat you of Romance. Be lovelier tonight!

In recent tests of Lux Toilet Soap facials by skin specialists, actually three out of four complexions improved in a short time!

"Gives skin fresh new beauty!"

9 out of 10
Screen Stars
use it—

Lux Toilet Soap is
made of scarce materials
—don't waste it!





Who doesn't love the rich pungence of a good onion soup? Cheese dumplings add a note of extra interest

Hot and hearty



Republic star Catherine McLeod prepares onion soup, a favorite of hers

Nothing is so very right for chilly February days as steaming bowls of hot soup, the thicker the better. With cold winds blasting you from every corner, it's reassuring to know there will be a bowl of hot, fragrant, stick-to-the-ribs soup on hand to warm you. Bouillon drinkers stop here—this article is not for you. We'll join you in the spring or summer for your delicate brew. When there's a nip and a tang in the air we'll take ours hot and hearty.

Voted to the top of the list by soup lovers is smooth, thick lamb barley broth, sometimes known as Scotch broth.

Lamb Barley Broth

- 3 pounds neck of lamb, cut in 1-inch cubes
- ½ cup barley (soaked in cold water 4 hours)
- ¼ cup sliced carrots
- ¼ cup chopped celery
- ¼ cup sliced onion

[Please turn to page 68]



So thick, so satisfying, so nice to come home to on a winter night is hot and tasty lamb barley broth

BY VIVIAN READE

Household Editor

Heaven
Protects
the
Working
Girl

...but
who
protects
the guy
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WORKING
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Associate Producer: HOWARD CHRISTIE • Adapted by FELIX JACKSON



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Hot and Hearty

[Continued from page 66]

- 4 tablespoons butter
- 1 teaspoon salt
- 1/2 teaspoon pepper
- 1 tablespoon finely chopped parsley

Cover lamb with 3 pints cold water, bring quickly to boiling point, skim and add barley. Simmer 1 1/2 hours. Saute vegetables in butter 5 minutes, add seasonings, add to lamb. Simmer until vegetables are tender, about 20 minutes. Add parsley just before serving. Serves 8.

Parmesan Dumpling Onion Soup

This recipe comes custom tailored with dumplings to match:

- 1 pound peeled onions, sliced
- 1/4 cup margarine
- 1 tablespoon enriched flour
- 2 quarts beef or chicken bouillon
- salt, pepper
- 1 cup enriched flour
- 1 1/2 teaspoons baking powder
- 1 teaspoon salt
- 3 tablespoons grated Parmesan cheese
- 1 tablespoon chopped parsley
- 1/3 cup milk

Saute onions in margarine until browned. Sift flour over onions, stir, add stock slowly, stirring until smooth. Add seasonings, simmer 10 minutes. Let stand several hours. When ready to serve, heat to boiling in a pot which can be tightly

covered. Sift, measure 1 cup flour, resift with baking powder and salt. Stir in cheese and parsley. Stir milk into flour mixture, mix quickly. Drop by teaspoonsful into hot soup. Cover, simmer for 10 minutes. Serve with extra grated cheese. 6 servings.

Oyster Chowder

You'll want to have this good recipe for Oyster Chowder on hand.

- 3 onions, sliced
- 2 stalks celery, coarsely diced
- 2 tablespoons margarine
- 6 small potatoes, sliced
- 3 teaspoons salt
- 1/4 teaspoon pepper
- 3 cups boiling water
- 4 cups milk
- 2 tablespoons margarine
- 2 teaspoons Worcestershire sauce
- 1 pint oysters
- 1 cup cream or evaporated milk

Saute onion and celery in margarine until golden. Add potatoes, seasonings and water. Cook until almost tender, then add milk. Melt margarine, add Worcestershire and oysters and cook until oyster edges curl. To oysters add cream or evaporated milk. Add to first mixture and heat. Serve at once with crackers. 6 servings.



Two top-notch hands at the acting trade, Robert Montgomery and Charles Boyer, are seen at New York City's Stork Club. Montgomery is in *Lady in the Lake*, which he directed as well as played in, and Le Boyer will soon be seen in *Arch of Triumph*

Hairstyle of the Month



More short hair this spring, say the experts, but short in a modified fashion. Like this coiffure worn by Marsha Hunt, star of Universal's *Smash-Up*. All it requires is expert cutting plus a soft permanent on the ends. And daily brushing and frequent shampoos to keep hair shining.



The Good Provider

Bye, baby bunting,
Daddy's gone a-hunting,
To get a little rabbit's skin
To wrap the baby bunting in.

★ ★ ★

Bye, baby bunting,
Daddy's back from hunting,
He landed 'baby' modern swag,
He has Fels-Naptha 'in the bag.'

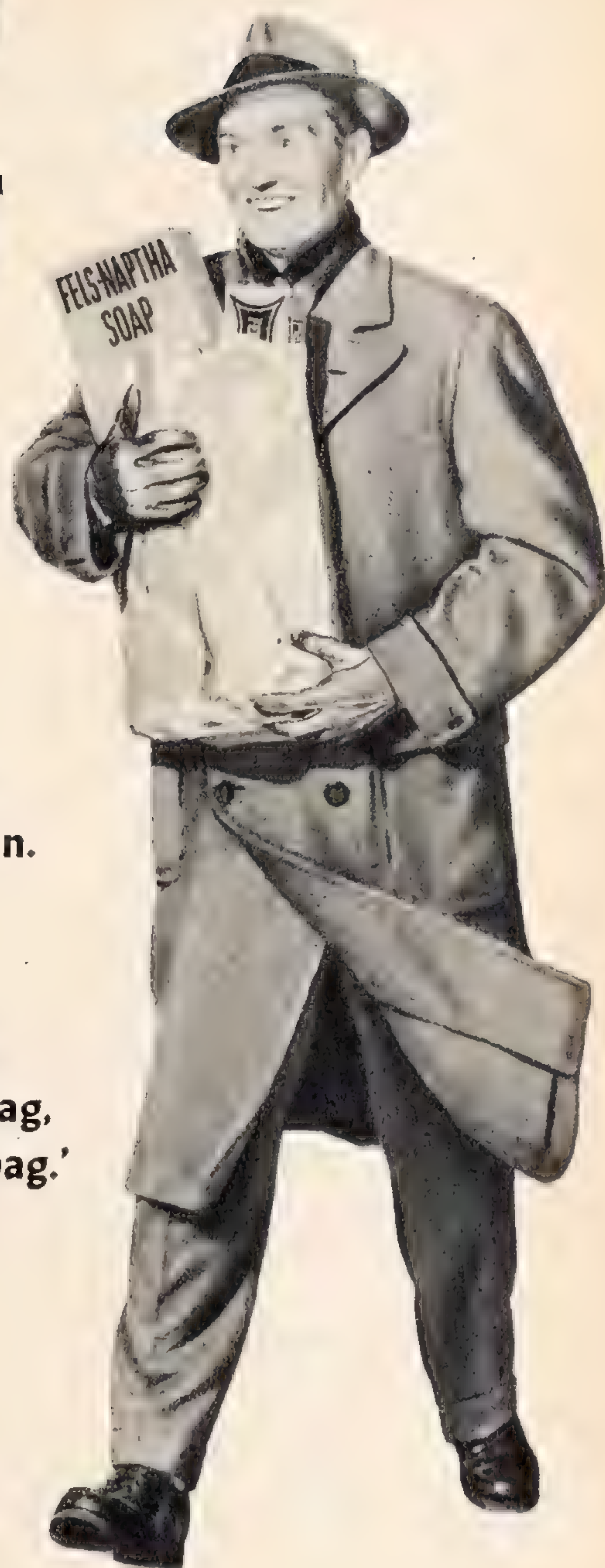
Even if a man can't
manage mink these days,
he might do a fair job
just keeping 'the little
woman' in Fels-Naptha.
To a housekeeper
faced with a big wash
this grand laundry soap is almost priceless.

There's magic in the simple word *naptha*—when
it's blended with good mild soap, the Fels way.
Magic that makes dirt do a disappearing act—
that makes your washing machine
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Fels-Naptha Soap

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You see, Midol's formula is so compounded that it doesn't interfere with the normal menstrual process, yet it helps give quick relief from pain and discomfort in 3 ways: 1—Midol contains an exclusive ingredient that relaxes tense muscles—*soothes cramps fast*. 2—A second ingredient *relieves menstrual headache quickly*. 3—Still another ingredient acts to dispel "blues", *picks you up!*

So take a Midol tablet with a glass of water at the first sign of menstrual pain, and learn how easy you can go through your period. Your druggist has Midol.

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CRAMPS - HEADACHE - "BLUES"

Charles Samuels' Hollywood Diary

[Continued from page 58]

of a pretty redhead. . . . I sneak up behind him, snarl, "Take your hands off the girl I love, you wolf." . . . Dane whirls, fists clenched, smiles on seeing it's me . . . introduces the redhead, his wife, tells me that in New York autograph hunters swarmed over a cab he was riding in. . . . "The cabbie stopped," says Dane, "and told me sternly, 'Get out, funny face! I can get another passenger, but I can't get no new, shiny cab if your screwball fans wreck this one.'"

FRIDAY: At 20th Century-Fox, in the commissary, I see those two returned servicemen . . . Cesar Romero . . . Tyrone Power . . . looking as dirty and disheveled as any grease monkeys. . . . Ty tells me about the six weeks' good will trip he and Cesar took through South America. . . . Ty himself piloted the plane. . . . "Zanuck must have loved having two of his top-money male stars flying all over, dangerously," I said. . . . Romero grins, showing his teeth. . . . "What could Darryl say," he demands, "after Ty flew on all those missions during the war? At least, on this flight, there was no ack-ack bouncing around him." . . . At RKO, saw Myrna Loy walking toward the set in a dressing gown . . . colored maid following her at distance of ten paces. . . . And Robert Young, looking as always like the boy who won all the prizes for good conduct in Sunday School . . . and the really great Cary Grant . . . he doesn't look happy at all, that Grant . . . everybody says he's still carrying the torch for Barbara Hutton, the wife who divorced him. . . . What a town is Hollywood! . . . A stilt walker from England comes here, becomes rich, famous, is adored by millions of women, marries the world's wealthiest heiress . . . then walks alone for months, brooding, unhappy, inconsolable . . . when she calls it a day.

SATURDAY: Down to Hollywood Park for the races. . . . Only performers I saw there were Belita, Charlie Bickford and Jim Brown, one of my 1944 Stars of Tomorrow . . . too busy losing money to look around much.

SUNDAY: Worked all day, for even a writer has to work some time.

MONDAY: Lunch at Paramount commissary. . . . Paulette Goddard, dressed as a slave girl, is sitting at Cecil B. De Mille's table. . . . She's in his Unconquered. . . . A producer, passing, sees me looking at her . . . "She can join my harem any time she likes," he says. . . . Mine, too. . . . Ran into whole flock of players I've written about in former years in my Stars of Tomorrow series . . . John Lund, Billy DeWolfe, Gail Russell, Diana Lynn, the immensely tall Bill Edwards. . . . "They gave you a tremendous build-up on your first picture," I remark to Lund. . . . "Maybe

too much," John replies modestly, "and maybe too fast." . . . He's going into The Wayfarers next. . . . DeWolfe is hot stuff around the studio since his tremendously funny work in Blue Skies, Perils of Pauline and the rest. . . . I congratulate him. . . . "What else could I do?" he asks. "You called me a Star of Tomorrow, didn't you? . . . I have to live up to that high-class billing, don't I?" . . . This alumnus of the series has plenty of suggestions for this year's candidates for stardom. . . . So does almost everyone else I meet in Hollywood.

TUESDAY: At MGM, I wonder what would happen if I called a great star I know only slightly by her first name. . . . On the set of A Woman of My Own, I see Miss Garson, the most dignified of them all, and say, "Hello, Greer." . . . "Hello, Brooklyn!" she replies sweetly. "Come over and talk to me for a few minutes. I want to study your Brooklyn accent; it's priceless. It's spectacular." . . . Years ago, another great star, Margaret Sullavan told me the same thing. . . . With some fellers, it's broad shoulders . . . good looks . . . brains. With me, it's only a Flatbush accent that attracts the ladies. . . . Unfortunately, it never attracts them enough. . . . Twentieth Century-Fox is the only lot where a tourist can actually drive his car inside the gates of the studio . . . but try to get inside the inside, where the sets and the beautiful stars, large and small, are hidden. . . . At 20th Century-Fox, I run into Marilyn Maxwell, looking as radiant as a sunflower . . . and Vera-Ellen, who's been borrowed for a couple of pictures from Samuel Goldwyn. . . . This little dancer puts on no make-up but lipstick. . . . She is studying shorthand and typing six hours a day between pictures. . . . Believe it or not, she's doing it so she can answer all her own fan mail . . . has great following for some reason among Japanese and Chinese movie fans in this country . . . each month they send her whole barrels of chop suey and saki. . . . She dresses very plainly, in sharp contrast to Marilyn, who dresses to kill.

WEDNESDAY: I am an early riser . . . and enjoy walking through Hollywood streets in the hour just after dawn. . . . Passing the sleeping houses, I think of all the mighty stars, has-beens and never-wases who have lived, been happy, had their hearts broken in these houses. . . . The telephone rang one day. The agent. "I got the big part, the one you wanted for yourself, baby doll. It means top money, fame, glory." . . . Or the phone didn't ring, the break didn't come. . . . This morning, as I walk down Beverly Boulevard at 6 a.m., a driver calls, "Hey, early worm!" . . . It's Selma Diamond, gag woman for Jimmy Durante, Rudy

Vallee and Groucho Marx. . . . She's been working all night on a Kenny Baker script . . . wants to talk. . . . Gag writers never tell jokes, except professionally. . . . Maybe it's just as well . . . most of those jokes sound bad enough when the great comics tell them. . . . Dined at Lucey's . . . best strawberry shortcake in town . . . it should be, because it costs \$1 per portion. . . . Steak costs \$3.50 in any good restaurant here . . . but the waiters don't snarl at you as much as they used to.

FRIDAY: At the regular weekly poker game of Martin Mooney's "Forty Thieves," the group comprises producers, agents and Pat Gleason, Danny Seymour, George Travell, actors . . . I sat next to a man named Erwin Ashley. . . . He whispered all evening . . . the only person in Hollywood I ever heard whispering. . . . I ask him about it . . . "I am an auctioneer," he explains, "I holler at people all day long. At night, I like to whisper."

SATURDAY: Dined at Vine Street Brown Derby with hot shot producer. . . . We were shown to reserved table, though big crowd was waiting. . . . Captain of waiters apologetically asks me if I'd put on tie . . . it's a house rule, he says, gets me one . . . my rich friend tips him more than three such ties would cost in a store. . . . "Being ushered into this place like a tycoon," he says, "is about all I get out of my success. My wife doesn't love me . . . my relatives sponge on me . . . but each time I get the "A" producer welcome here, I remember the days when I batted around Hollywood, unable to buy a cup of coffee in this place." . . . In a booth opposite ours sits Ginny Simms, my favorite radio singer . . . looks very classy, with her long face and black eyes. . . . "Couldn't you tell she was a star," I say to my companion, "even if you couldn't identify her?" . . . He nods. "Stars are like that," he replies. "There's something about them, something different, almost imperial . . . maybe they had it all the time, and were tapped for the stardust trail for that reason. That grows, develops, whatever it is, gets stronger after their names go up in lights."

HIGH POINT OF MONTH: Interviewing Margaret O'Brien and her mother on MGM set of Unfinished Dance. Maggie is the only really natural child actress I've ever known, or even heard about. Talking to her and her mother is a refreshing experience.

LOW POINT OF MONTH: Walking in Hollywood I sneeze violently and a pivot tooth in front of my mouth flies out like a bullet. It cost \$80 and I look for it carefully for 20 minutes, as a curious crowd gathers to watch and speculate on what I'm doing. No luck, and I quit after I hear a middle-aged woman say to her husband, "Oh, Henry! Give the poor man a *whole* cigarette! It's sad that he should have to look for butts without finding one fit to smoke." ●

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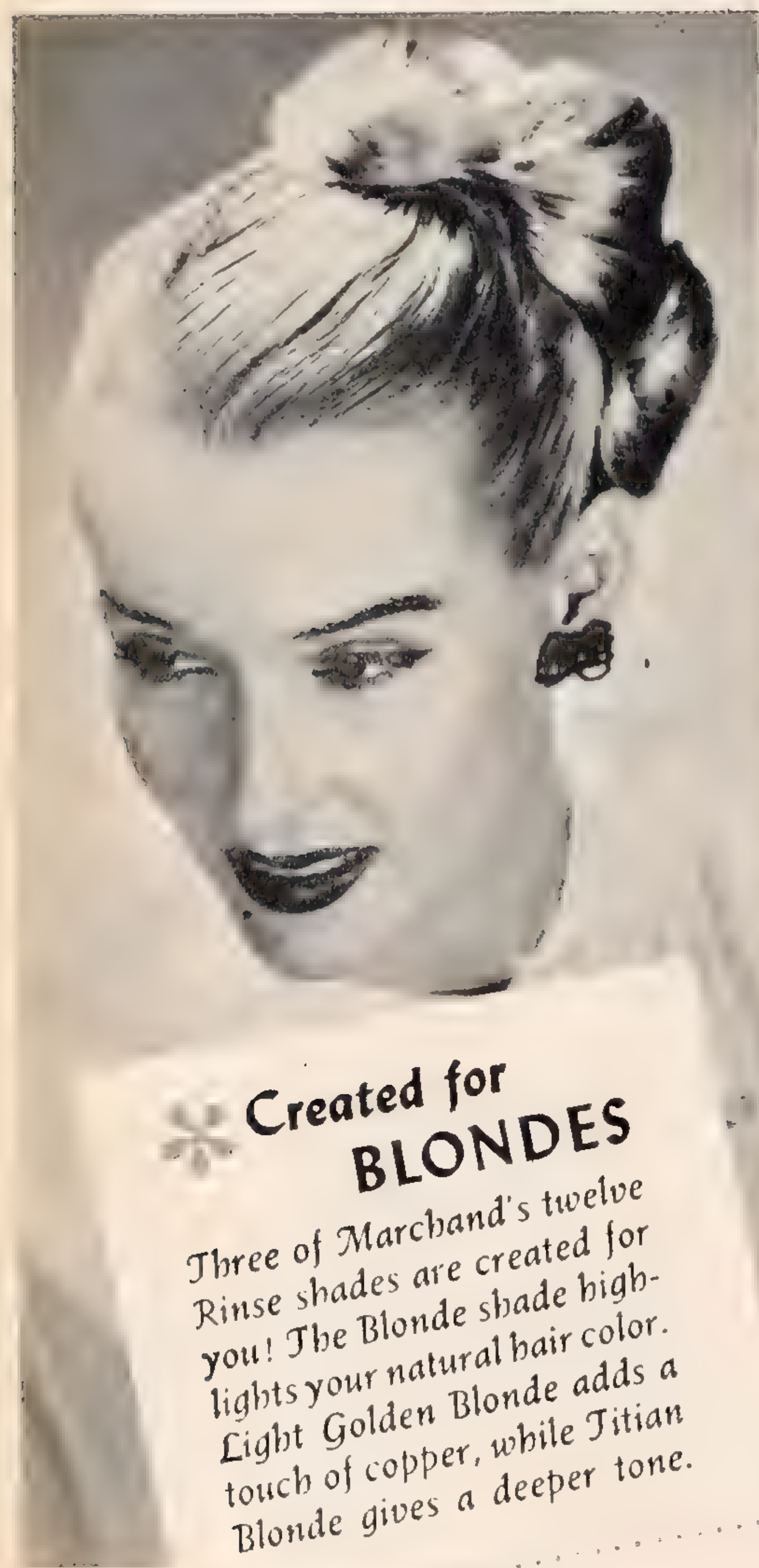
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Close-up of Virginia Mayo

[Continued from page 29]

school there, which she attended and where she got the urge to be an actress. She has been doing it for years.

She constantly strives to improve. She still takes certain lessons. She wants to be a better actress.

She is 5 feet 4½ inches tall, weighs 115 pounds, has 36-inch hips, a 34 bust, natural ash-blonde hair and a creamy complexion. She was designed for Technicolor.

Her initial screen role was as a Goldwyn Girl in the Danny Kaye picture, *Up In Arms*. She believed she would be a leading lady, but was told not to be discouraged. Betty Grable, Paulette Goddard, Lucille Ball are just a few who started as Goldwyn Girls.

Her next assignment was opposite Bob Hope in *The Princess and The Pirate*. After that she was Danny Kaye's leading lady in all his pictures including the latest, *The Secret Life of Walter Mitty*. She had now made good, but she wasn't satisfied.

She still thought of Ginger Rogers and *Stage Door*. Ginger Rogers had to fight to get out of musicals to play the dramatic role in *Stage Door*. Virginia, too, wanted a dramatic role. She finally persuaded Goldwyn to let her turn dramatic in *The Best Years of Our Lives*. Goldwyn decided to take the chance. After all, she was his player and William Wyler is an excellent director.

She takes direction easily and is easy to get along with on a set. She is good company. She is eager to learn. It is a safe bet that from here in she will be given more dramatic roles.

She seldom wears make-up on the street, only powder and lipstick. She claims she wears lipstick only as a protection for keeping her lips from chapping. It also looks good.

She is a big eater, unconcerned about her weight. Her favorite breakfast is orange juice, a pair of poached eggs on toast and coffee, only one cup. Her favorite home-cooked dinner is boiled chicken and dumplings. She loves fried onions and occasionally has them for lunch, even though she may have to play a love scene.

Her big romance is Michael O'Shea. It started as a movie romance. Between playing the lead in a Bob Hope picture and a Danny Kaye picture, she was loaned out to be the feminine appeal in the picture *Jack London*. Although she didn't startle audiences, she did startle Jack, who was played by O'Shea. The romance was on.

Their romance, unlike the vast majority of Hollywood romances, wasn't conducted in the dim light of the night clubs. They spent most of their time at Mike's

ranch in the valley, where they went horseback riding—just as lovers do in the movies.

She didn't know how to ride a horse, despite all those years in vaudeville with Pansy, and it was Mike who taught her. She now owns her own horse, called Patty. She has even ridden in a rodeo.

She doesn't smoke and hates the smell of ash trays loaded with cigarette butts. When it comes to drinking, she likes a glass of wine before dinner.

Her favorite costume is a cowgirl's riding habit. She adores those loud silk shirts, fringed skirts, cowboy boots and fringed coats. Her special colors are blue and green for daytime wear. When she dresses up to go out at night she favors black and an upswept hairdo. She likes to go to the movies.

Her favorite actors are Bob Hope, George Sanders and, of course, Michael O'Shea. Her favorite actresses are Katharine Hepburn, Ingrid Bergman and, of course, Ginger Rogers.

She reads articles in preference to fiction, she admits. When she has to name her favorite authors she selects Thomas Paine, Dorothy Parker and Edgar Allan Poe. Her favorite people in history are Abraham Lincoln and Joan of Arc.

She likes to wear jewelry and is ticklish.

Her pet aversions are insincere persons and people who mistreat animals. She insists that she can't stand a liar.

She prefers tub baths to showers and likes to soak and read. She is fond of perfumes and sprays herself with her favorites after getting out of the tub. She likes to snuggle in a huge bath towel.

She resides in a modest Hollywood apartment. She has still to get herself a house and servants. She is an orderly person, puts her clothes and belongings in their particular places. She is very neat and when undressing, regardless of the hour, she always carefully places her clothes. She never just slips out of them.

Her hobby is sketching—portraits and figures. She can also knit and sew. She is a good cook, but doesn't like to cook and only does so when it is necessary.

She sleeps in silk pajamas, wearing both the trousers and the jacket. She likes to get plenty of sleep, always with the windows wide open.

But after you see her in *The Best Years of Our Lives*, you'll agree she's going to get less and less sleep—and more and more work. ●

And next month
Sidney Skolsky profiles
JOAN CAULFIELD
Your March Cover Girl

Catching Up With Brian

[Continued from page 60]

time experiences in touring Europe for eight months with Kathariné Cornell in *The Barretts of Wimpole Street* left an indelibly sobering impression on him.

"Our home in Hollywood has a wonderful view—and so have I, personally," Brian muses, puffing on his pipe. "When I left Hollywood two years ago I was unhappy—and discontented with the town. Now I can hardly imagine leaving California even for a holiday."

Brian today is happy and contented. Even his native British reserve seems to be diminishing. Now, at the drop of an opening, Brian talks delightedly about his wife, the former Eleanor de Liagre Labrot, sister of the New York producer, Alfred de Liagre; or he takes the floor and tries to switch the subject to crops.

His reading nowadays is separated into three categories, Brian admits. "Naturally I read movie scripts because we need an income to maintain the ranch. Then I read agricultural treatises so I can handle the ranch, and finally I've got a half-Nelson on books concerning psychological handling of teen-age children. I tell you that's quite a problem—Leonie is." (Leonie is the daughter of Mrs. Aherne and her former husband, whom she divorced six years ago.)

Leonie goes to boarding school in New York, but for her 13th birthday Brian gave her a Constellation trip West, along with her same-age friend, Nancy, daughter of Elliott Nugent.

"Leonie is an intelligent girl but makes me feel completely ancient and old-fashioned," Brian laughs, shaking his head. "You know, I've always prided myself on having an appreciative and discriminating eye for women's clothes, but when I took her shopping in Palm Springs recently she said all my ideas were old-hat."

"I tried to talk movies with Leonie and Nancy. I inquired how they liked Clark Gable. They stared at me pityingly and changed the subject to Peggy Ann Garner, June Allyson and Van Johnson. I then realized Clark hadn't been in a picture for some time, having been in service, and the kids had been too young to see him before the war."

"And is Leonie crazy about horses," he exclaims. "In fact, she got quite snippy about the horses I was able to rent for her. She said Maryland had a much better brand of horses than California."

"One day she and Nancy asked me for a dollar to go to the movies, and then asked for cab fare. I said 'What's wrong with the busses?' and she very calmly said, 'You can afford a cab. I read in the papers how much money you make.'"

When he discusses Leonie, Brian gleams with delight. In fact, he's so

[Please turn the page]



ONE MOTHER TO ANOTHER

My, how we Mothers wait for baby's first smile — cherish each succeeding one. There's such a world of reassurance in watching the corners of that tiny mouth curve upward, as if to say, "Everything's fine with me."

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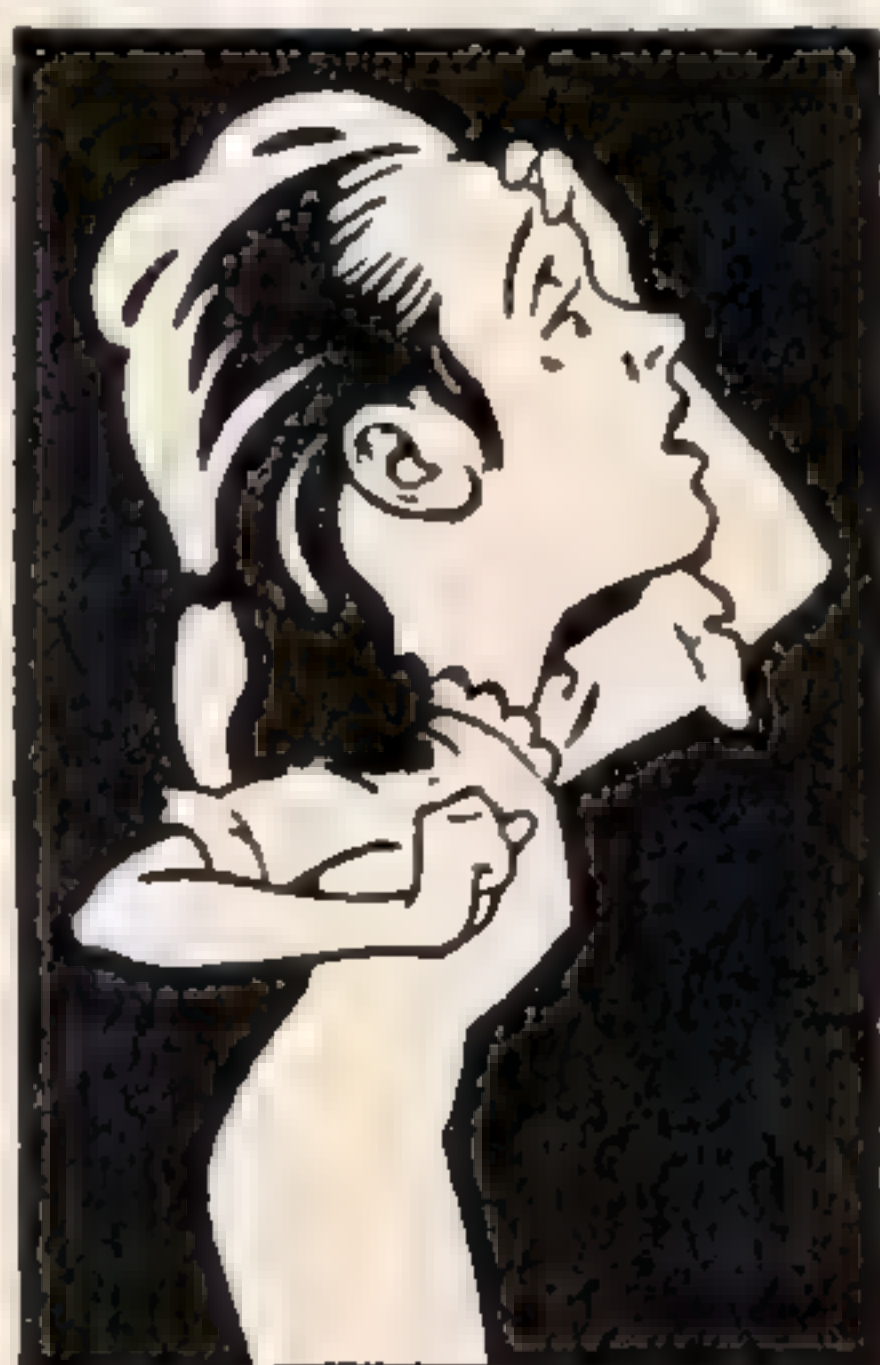
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MILES NERVINE

Catching Up With Brian

[Continued from page 73]

happy over the youngster, that many friends predict the household, in due time, will include a baby Aherne.

Brian married Eleanor last January 27 at the home of her parents at Sneden's Landing in upper New York State.

He had met her thirteen years before at a party in New York, chatted about the theater—and said good-by. Through the years they met occasionally and last year, when Eleanor visited Hollywood, they spent considerable time together. While both denied it, their friends insisted they were heading for matrimony.

"Now that we are married and so happy about it," he says, "we wonder why we didn't marry years ago."

Brian's divorce from Joan Fontaine became final in June, 1944, while he was overseas. He returned to New York the following February and then came to Hollywood to consider movie offers.

"I used to have a difficult time deciding between screen and stage," Brian states. "When I was offered the lead in *The French Touch*, a comedy by Jerome Chodorov and Joseph Fields, I packed my clothes and went back to New York."

The play lasted only six weeks. Shortly after it closed, Brian married his present wife, a vivacious, charming brunette with an exquisite speaking voice and, on occasion, a bewitching giggle. Of Eleanor, Brian says simply, "She enjoys life."

The Esholiers Club, Edmund Goulding and Greta Garbo figure in their romance.



June Haver dances at the Stork Club with her latest serious rumor, Dr. John Duzik. June's latest picture is *I Wonder Who's Kissing Her Now*, a Fox film

Their Hollywood home is a small house on top of King's Road, which cuts into Sunset Boulevard opposite the Sunset Towers. "We sit on top of Hollywood and Beverly Hills," Brian says, "and on a clear day we can see the ocean. Like sitting on top of the world, and that's just how I feel.

"I guess I've gotten soft and peaceful," he sums it up.

He isn't soft. He still is as lean as a Cassius, and possesses a devil-may-care handsomeness. He and his wife have no nicknames for each other. "But we neither of us like the name 'Eleanor,'" he says, "and we're scouting around for a good substitute."

Brian is re-discovering Hollywood with his wife. She had been out on several visits before but he's making sure she sees all the sights. She was thrilled at her first visit to a set, at RKO, where Brian is starring in *The Locket*. She has never been to Arrowhead or Monterey, two trips at the top of the Ahernes' itinerary for the near future.

"The other day my wife said I hadn't taken her out dancing yet," Brian recalls, "so I guess I'll rouse myself one of these nights and take her out nightclubbing. But we find so much to do here and at the ranch. Here we're painting the bedroom and planting roses, and at the ranch we're putting in a vineyard."

The Ahernes spend a lot of their spare time at the beach cottage of the Alan Napiers. Other good friends whom they see often include the Ronnie Colmans, the Nigel Bruces, the Artur Rubensteins, the Reginald Gardiners.

They see few movies. Brian has a 16 mm. camera and is hopeful of getting a projector so he can build a screening room for home movies.

His wife is a good cook, and he loves particularly her dish of Risotto with crab meat. Fried kippers are his favorite breakfast food, and Eleanor sees to it that a supply is on hand. He likes wines, and that's probably how he happened to think of putting in a vineyard on Thunderbird Ranch.

All Englishmen are supposed to love to walk. But Brian declares, "I got out of that habit when I lived in Beverly Hills. Either the cops slow up and question you, or dogs suddenly leap out and attack you. You're not supposed to walk in California. It's not fashionable."

When asked his height, Brian recalled a conversation with Gary Cooper. He and Gary both measure 6 feet 2½ inches. One night at a party Brian noticed Gary staring at him. After awhile, Gary came over, looked him up and down, then said laconically, "Two and a half?" Brian nodded, "Yes. Two and a half. You too?" Gary nodded, "Yup. Never tell 'em 3," Gary counseled. Brian agreed: "Yes indeed. Never tell them 3. Just 2½." That ended the conversation. ●

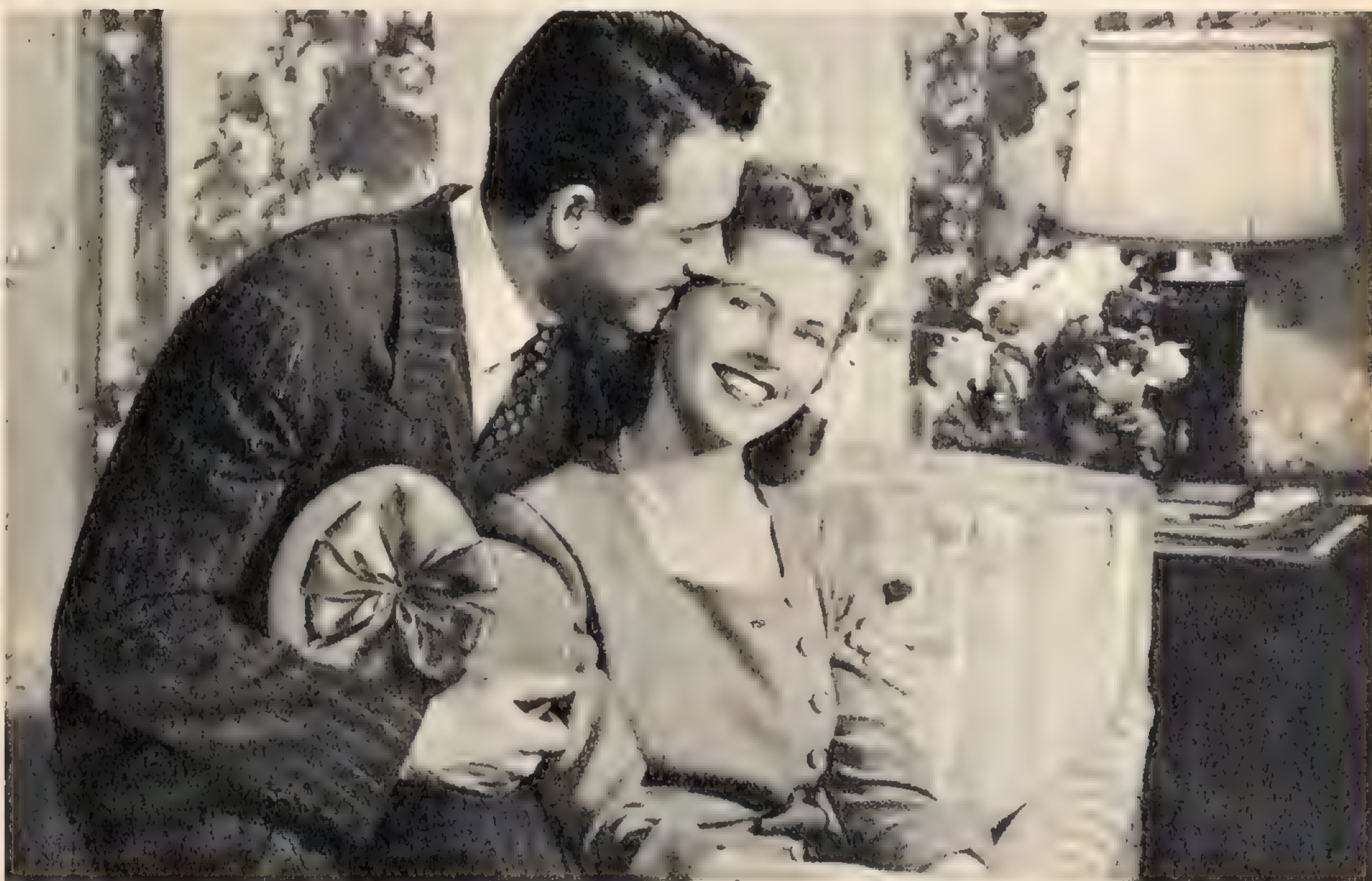
Remember, MOTION PICTURE publishes more stories



"Divided hearts at our house..."

Somehow, somewhere, we'd lost our lovely, thrilling *oneness*. I didn't realize that *I* was at fault. Sure, I knew about feminine hygiene . . . or so I thought. But finally I learned, from my doctor, that the

careless, *now-and-then* care I'd trusted to, was a frequent cause of marriage failure. He said a wife can't afford such neglect . . . advised my using "Lysol" brand disinfectant for douching—always.



"Now it's one heart again"

"Two hearts that beat as one"—that's *us* again! I wouldn't have believed *careful* feminine hygiene was so important in married happiness. But my doctor was *right*! I always use "Lysol" for douching, now, and

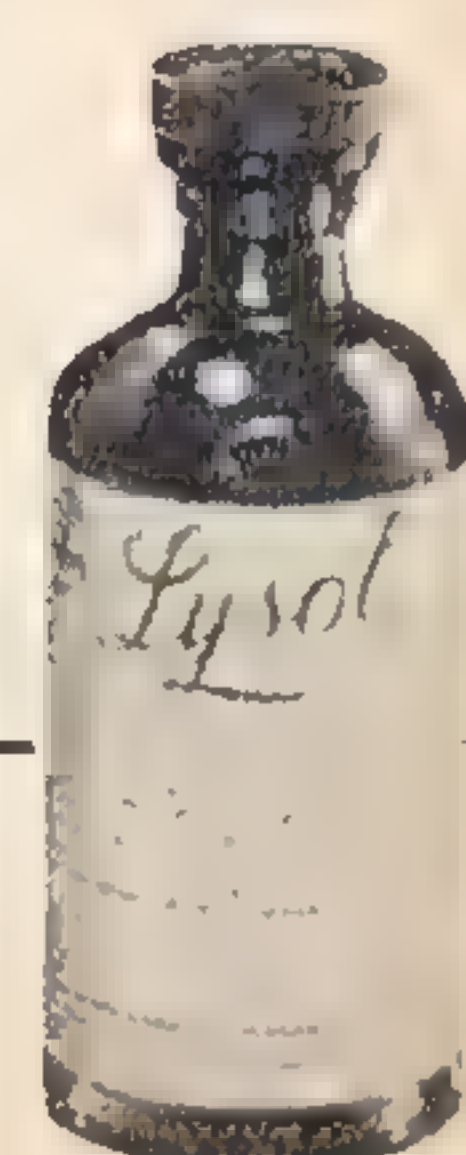
can recommend its thorough yet gentle cleansing. "Lysol" is thorough—far more so than salt, soda or other homemade solutions. It's a proved *germ-killer*—it *works*—and it's so easy and economical to use.

More women use "LYSOL" for Feminine Hygiene than any other germicide . . . for 6 reasons

Reason No. 4: CLEAN ODOR—"Lysol's" clean, antiseptic odor disappears quickly after use. Being an effective deodorant, "Lysol" helps to solve an

important problem of personal daintiness.

Note: Douche thoroughly with correct "Lysol" solution . . . always!



For Feminine Hygiene use "Lysol" always!
Brand Disinfectant

The Philosophical Stilt Walker

[Continued from page 36]

he left for America. That must be over twenty-five years ago, and he has come back only on visits. But when he does, the town goes wild. Oh, I forgot to mention the fact that Archie changed his name. He's Cary Grant now and I don't doubt but that you have seen him in the cinema."

It goes without saying that I had seen Cary Grant "in the cinema," but the first time I saw him in person was when I walked into his hotel suite and heard him saying over the phone, "I've been waiting for the guy for over half an hour and he hasn't shown up yet."

I had arrived at the hotel on time, but had to make my way through a crowd of youngsters who were standing about the entrance with pictures of Cary Grant in their hands. He hung up and rushed over to greet me. When I told him what had happened, he smiled and seemed embarrassed that his fans should have held me up.

By the time I got through talking with him, I was one of his fans myself. For Cary Grant is a chap with much charm. He is over 6 feet tall, with the trim body of an athlete. Perhaps it was the stilt walking which he did at Coney Island, when he was stranded in New York, that developed his muscles and gave him a litheness of action.

His hair is still as black as when he had it cut in Bristol, and his dark brown eyes are surmounted by inky eyebrows. His complexion is swarthy and his beard so heavy that he shaves twice a day. He seemed all the darker in contrast with his opened, white shirt.

He still retains a slight tinge of English intonation in his speech, so faint as to be hardly noticeable. But he has an American sense of humor. He is sentimental, too, and a faraway look came into his eyes as he spoke of his first try-out for pictures. He had been appearing in musical comedies and in a stock company when he made up his mind to drive out to Hollywood and see the place. When he got there, a friend suggested they make a test of him before the camera.

"I was nervous," he told me. "So many really good actors had been tried out and failed that I didn't know what would happen to me. I wasn't sure my stage experience would help me in the movies. The night before the test I talked with Ben Bernie, and when I told him how scared I was, the old maestro, who was one of the swellest guys I have ever known, told me I was bound to go places on the screen. 'Take it easy and be yourself,' he said to me, 'and I'm willing to bet you'll make good.' I've never forgotten that. His reassurance gave me

"...symbol of noble birth
her *Fair and Fragile Hand*"



Don't let housework be unfair to your hands

Yes... housework *can* leave your hands rough, red, and dry as dust. But... don't blame the housework... blame *yourself* for not taking care of your hands. Pacquins helps keep your hands looking smoother and whiter in spite of daily hard housework.

Doctors and nurses use Pacquins

Doctors and nurses scrub their hands in hot soapy water from thirty to forty times a day. Pacquins was first made especially for them. If Pacquins can help their roughly treated hands... imagine how much it can do for *your* hands!



AT ANY DRUG, DEPARTMENT,
OR TEN-CENT STORE

Pacquins

HAND CREAM

Creamy-smooth, fragrant... *not* sticky, *not* greasy. More hands use Pacquins than any other hand cream in the world.



a certain confidence in myself which helped me find a place in Hollywood."

At that time he was still Archibald Alexander Leach, but after his tryout proved a success and he was signed to a contract, the company decided he had better have another name for screen purposes.

"I didn't know what name to take," he said, "but a short time before I'd been in a play as a character named Cary, so I took that for my first name. The company just hit upon Grant—never did know why. So that's been it ever since and I've changed my name legally. It was as Cary Grant that I became an American citizen."

Like many other top-flight stars, Cary Grant is now interested in becoming a movie producer. He has joined up with Alfred Hitchcock and the two of them are going to make a modern version of Hamlet, much of which will take place in a psychiatrist's office.

This will not be the first time that Hitchcock and he have worked together on a picture. Nor will it be his first attempt at playing a psychological part. For although he admits he does like light comedy roles, he made a tremendous hit as Johnny Aysgarth in Hitchcock's Suspicion. He has since scored heavily in Notorious, still another Hitchcock picture.

He welcomes a variety of parts. "It is sort of monotonous," he says, "to be typed and not given a chance to play something different. Of course I know it's a standing joke that every comedian wants to play Hamlet and tragedians are always anxious to try their hands at comedy. That's human nature. But variety is the spice of acting as much as of life.

"Of course, it's understandable that producers, who have a player under con-

[Please turn the page]



Cornel Wilde and his wife, Patricia Knight, about to board a clipper for their nine-day vacation in the Bahamas. Cornel's next seen in Home Stretch

Blue Swan

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Fashioned
to
Flatter



PANTIES • GOWNS • SLIPS

Clever Blue Swan lingerie styles for every figure are available in a delightful variety of rinsable rayons. Be sure to look for them at your favorite store.

BLUE SWAN MILLS

A DIVISION OF THE MCKAY PRODUCTS CORP.

EMPIRE STATE BLDG.

NEW YORK CITY



The Philosophical Stilt Walker

[Continued from page 77]

tract who has made a hit in a certain kind of part, hesitate to let him play something different. It's a big gamble. On the other hand, I do feel that if actors were given an opportunity to play more varied roles they would have a better chance to develop their art."

Yet on meeting Cary Grant no one would at first glance associate him with a psychological part. There is something hearty and healthy about him. He is an outdoor type and it is easy to believe he is pretty swift on a tennis court and can do the Australian crawl with perfect timing. He has a house on Santa Monica Beach and when there, he is clad a good part of the time in shorts.

Although he is not extravagant when it comes to clothes, he is one of the screen's best dressers, for he is a naturally neat person who is careful of what he wears. But he is neat about other things, too, and while he was talking with me he got up once or twice to empty ash trays which I managed to keep full of cigarette butts. Like President Truman, he was at one time a partner in a haberdashery shop which had a New York branch.

Although he is a good dancer and from time to time goes to night clubs, he also enjoys his home. Like many gentlemen, he prefers blondes. All three of the women in whom he has been interested, two of whom he married, were all much the same type.

He has no particular hobby unless it be piano playing. He says that when he gets all mixed up he sits down and strums anything from swing to Chopin, and he points out that this is another thing he has in common with the President. He is naturally keen about music and the only kinds he doesn't like are Hawaiian melodies and hillbilly songs.

He reads considerably—not detective stories, but biographies, and he also turns frequently to the Bible. "I find it still up to date," he says. "If more people would read it and be guided by it, perhaps the world would be a better place than it now is. For the two things most needed in the world today are faith and tolerance—faith in something higher than man and tolerance of the rights and beliefs of others."

When Cary goes off on a subject such as this he becomes intense. He also takes his work seriously. Although he claims he is better in his parts when he rehearses them at home than when he is in the studio, he goes there often when he is not needed and sits around watching what the others are doing. People who have acted with him say he is wonderful to work with. He never blows up or loses patience.

...for a lovelier complexion let Noxzema nurse Your Skin

YOU want a skin lovely to look at—smooth to touch. *Every* woman does! Do as thousands of nurses do, use Noxzema Medicated Skin Cream *regularly* as an aid to lovelier skin. Greaseless. Use it as a night cream and a long-lasting powder base. See for yourself if this famous beauty aid doesn't help make *your* skin look more attractive...far more beautiful.

Discovered by nurses. Nurses in Baltimore were among the first to find that Noxzema is a valuable beauty aid that helps to soften rough, dry skin. They discovered, too, that Noxzema helps heal blemishes and other

externally-caused skin irritations...soothes and smooths. Today Noxzema is used by thousands and thousands of women.

Over 20,000,000 jars bought yearly. Get your jar of Noxzema today. Use it regularly for that softer, lovelier look. Start now to let Noxzema nurse *your* skin!



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10¢, 35¢, 50¢ plus tax

WONDERFUL FOR CHAPPED HANDS

Actual clinical tests by physicians on the painful cracks and other skin irritations of badly chapped hands demonstrate that Noxzema soothes, helps heal hands *faster*—helps make red, rough hands become *softer, whiter, lovelier*—often overnight!



He told me, "I like hard work and I can take it because I know how to relax. No one ever gets tired doing what he likes. My recipe for life is work hard and relax hard. By this I mean, do the best you can and then forget about it. There's no use regretting the past or the mistakes you have made.

"I don't believe in wasting time, for that tires you. But many people have the idea that relaxing is wasting time. It isn't. It is just as necessary as working hard.

"Have you ever been out in a car on crowded roads and watched people dashing along trying to get away from themselves, thinking they are relaxing. They all seem to be in a hurry to get somewhere and the chances are that after they get there, they don't know what to do with themselves. And if by chance there is a block in traffic, they become excited, swear at the fellow ahead of them, work themselves into a frenzy.

"There are a lot of men who have the idea that unless they are making money they are wasting time. They have the mistaken notion that money is the only means of securing happiness. And take it from me, money in itself is not worth a darn.

"I was never happier than when I lived in a hall bedroom and spent 50 cents a day for my food. That was when I was a barker at The Old Mill at Coney Island. I learned a lot in those days, much of which has served me since. There is only one thing it spoiled me for—hot dogs. I ate so many that I avoid them now as if they had rabies."

Several people had arrived and I got up to leave. Cary's good-by was typical of the man. "I'm afraid," he said, "that I haven't given you any material for your piece. But after all, an actor's job is to speak lines supplied by someone else."

Remember, MOTION PICTURE publishes more stories



The Franchot Tones caught by MOTION PICTURE's cameraman as they arrive at Associated Press party at the Biltmore

Is your daughter's marriage being ruined by *half the truth?*



A Mother's Ignorance of These Intimate Physical Facts Often To Blame!

Before your daughter marries—it's your solemn duty to instruct her on how important douching often is to intimate feminine cleanliness, health, charm and *marriage happiness*—how important it is to combat one of woman's most serious deodorant problems.

But FIRST—make sure *your own* knowledge is just as up-to-date and scientific as it can be! And it *will be* if you tell her how important ZONITE is for the douche—

No other type liquid antiseptic-germicide tested is SO POWERFUL yet SO HARMLESS

Thanks to a world-famous Surgeon and a skilled Chemist who have given the world the remarkable ZONITE principle—wise women no longer use old-fashioned, weak or dangerous products for the douche.

The ZONITE principle is truly a miracle! No other type liquid anti-

septic-germicide for the douche of all those tested is SO POWERFUL yet absolutely *non-poisonous, non-irritating, non-burning*. ZONITE positively contains no bichloride of mercury, phenol or creosote. You can use ZONITE as directed *as often as needed* without risk of injury.

What Zonite Does —

ZONITE's *powerful strength* and *safety to tissues* make it of great worth for feminine hygiene. Ask your doctor.

ZONITE actually destroys and removes odor-causing waste substances. Helps guard against infection. It's so *powerfully effective* no germs of any kind tested have ever been found that it will not kill on contact. You know it's not always possible to contact all the germs in the tract. But YOU CAN BE SURE ZONITE kills *every reachable* germ and keeps them from multiplying.

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For amazing enlightening NEW Booklet containing frank discussion of intimate physical facts, recently published — mail this coupon to Zonite Products, Dept. MP-27, 370 Lexington Ave., New York 17, N. Y.

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Zonite
FOR NEWER
feminine hygiene

If Your Little One Has A Cold—



Tonight Relieve His Distress This Way—*As He Sleeps!*

It's easy to understand why most young mothers depend on this modern way to relieve distress of children's colds. It's so easy . . . and it brings such wonderful relief. What you do is rub warming, comforting Vicks VapoRub on throat, chest and back at bedtime. Its 2-way relief-bringing action (shown below) starts to work *instantly* . . .



PENETRATES
into upper bronchial tubes with special medicinal vapors.



STIMULATES
chest and back surfaces like a good, warming poultice.

This wonderful, special penetrating-stimulating action (brought to you only by Vicks VapoRub) quickly relieves discomforts and invites restful sleep.

WORKS DURING THE NIGHT

For hours the special penetrating-stimulating action of VapoRub keeps on working during the night to relieve coughing spasms, ease muscular soreness and tightness and bring grand relief. Try it yourself the next time a cold strikes.

Used by 88 out of 100
Rochester Mothers

In a special door-to-door survey in Rochester, N. Y. — a typical American city — 88 out of every 100 young mothers called on said they use Vicks VapoRub when a cold strikes in their family. So profit from their experience—get VapoRub today and rub it on at bedtime when your child catches cold. Just be sure you get the one and only Vicks VapoRub.

Best-Known Home Remedy

You Can Use To Relieve Distress of Colds. For Children or Adults



Here's a sure cure for those rotary beater blues. It's a portable food mixer, made by Miracle, that whirs to work at the flick of a switch. A slide-type speed selector and control, set conveniently at the top of the motor, operates on thumb touch. New improved stainless steel beaters give double action and can be detached from the motor for easy cleaning. A guard protects beaters and bowls and gives a firm stance to prevent slipping. Now you can take it with you wherever you need it in the kitchen.

* * *

A new floor covering is now available that will surpass your wildest dreams. Its name is Koroseal and it's made of a durable plastic that has unlimited color possibilities. It has a self-lustre finish that needs no polishing or protective coating. With a minimum of effort, soap and water or any standard cleaner will keep it gleaming. A non-porous surface and a permanent gloss make it resistant to oil and grease, acids, alcohol, alkalis, and best of all, *dirt*. According to the manufacturer, the tile is installed just like linoleum, rubber tile or asphalt with a special adhesive. All this, and it's available, too!

* * *

Something new in electric bed coverings is the Westinghouse Electric Comforter. Made of beautifully quilted rayon satin (in rose, blue or green), this double bed comforter provides and maintains the temperature you select with no assistance from extra coverings. For cleaning, just open the 36-inch zipper at the foot end, turn it inside out and untie the warming sheet. The satin covering can be sent to the cleaners, the warming sheet washed at home, but because it is completely protected and not exposed to soil, the sheet needs only occasional washing. Unlike conventional comforters, this one has a spun rayon faille finish on the underside that makes it slip-proof. The thermostat control, shaped like an ornamental powder box, has a soft neon signal light to tell you the control is on.

Attention Homemakers! Are you still saving your used fats? Your government still needs them to make those precious soaps!

VIVIAN READE, Household Editor

Saturday Night in Hollywood

[Continued from page 47]

dancers to watch out for their safety.

Lana Turner and Bob Hutton couldn't escape attention when they used to come to Ciro's, even if they were to be seated in the telephone booth. Lana with her vivid beauty, her extreme hats and coiffures and her spectacular clothes, always draws attention. Bob, who looks so naive that most girls want to mother him, is actually smooth and poised. Desi Arnaz and Carmen Cavallaro, two orchestra leaders who play at Ciro's regularly, say he's one of the best dancers they've seen. He's unstudied and unhurried and rhythm just naturally bounces through his long, lean frame.

Just the opposite of what you'd expect him to be is Vic Mature, who you'd think would have a different glamor girl draped on his arm each evening. Vic usually barges in stag, looks forlornly around the room and when he sees friends, parks himself at their table for the evening. He usually leaves alone, too. When Vic joins a group, however, he makes it come to life. He tells funny stories loudly and colorfully, has a buoyant, infectious enthusiasm and a hearty laugh that can be heard ten tables away.

If Sonny Tufts wanted to, he could charge the management for having him there, instead of vice versa, because Sonny is as good as the floor show any evening. He's like a big, mischievous college boy, roaring heartily, making funny faces and emitting lusty wolf calls at the girl singer with the band. His svelt, exotic wife, Barbara, is his best audience. When Sonny clowns, Barbara is the first to laugh. Barbara used to be a dancer and she brings out the best in Sonny on the floor. Sonny covers the floor with big, sweeping steps so that he's all over the place but he's a very good dancer at that. Barbara is almost as tall as he, and her dark hair and pale coloring make a stunning foil against Sonny's ruddy blondness. But when Sonny dances with any girl in their party who happens to be much shorter than his 6 feet 4 inches, the young lady is in for something. He spends the session gagging instead of dancing. He stands on his toes, so that the girl barely reaches his midriff and, shading his eyes, looks way beyond her head and pretends he's searching the room for her.

The man you'd expect to be the best dancer and the slickest night-club patron of all, really isn't. Errol Flynn has been known not to get on the floor more than once during an entire long evening. And instead of squiring his wife, Nora, or some other beauty, he usually comes in with half a dozen men friends.

[Please turn the page]



Hedy Lamarr

star of "DISHONORED LADY"

A Hunt Stromberg Production

Released thru United Artists

Depend on Deltah for neckline glamour . . .

Nothing can match the creamy flattery of DELTAH simulated pearls, glowing and lustrous against your skin. Choose them for their beauty, treasure them for their fine quality. . . Necklaces and earrings, perfectly matched, in luxurious gift cases.

L. HELLER AND SON, INC.
FIFTH AVENUE, NEW YORK



*Once Chosen—
Always Treasured*

Saturday Night in Hollywood

[Continued from page 81]

Occasionally Nora and one other girl may be in the party, but mostly his night-club forages are nothing more than a rounding up of old cronies, known as the "wolf pack," who sit at a large table all night. Once, at a formal party given at *Ciro's* by Atwater Kent, when all the men showed up with the most dazzling beauties in filmtown, Errol escorted the modestly attired, 17-year-old schoolgirl daughter of one of the photographers covering the event. The girl's father happened to tell Errol that she had dreamed of some day attending a sumptuous Hollywood affair, and Flynn promptly asked permission to take her there. It was all very decorous. Errol had his usual retinue of men friends, sophisticates like Bruce Cabot and Freddie McEvoy, which made the evening all the more gala for the girl. And, oh yes, papa sat at the table, too, and escorted his daughter home.

Another Cinderella episode that occurred at *Ciro's*, thanks to Peter Lawford, was completely unprepared. A small, timid girl entered the night club one evening and stood tentatively at the head of the steps which lead from the lounge to the main room. She wore a red party dress, as though she had hoped to have a good time, but appeared hesitant.

"Are you waiting for anyone?" asked Louis.

"I wish I were," replied the girl. And then in a rush of confidence told him, "You see, I'm from South Dakota—I'm visiting Hollywood for ten days and I did want to see the stars here. But I'm alone . . ."

"I'm sorry," said Louis, "but you know, women unescorted are not permitted here."

The girl's face fell.

"I wish I could help you," continued the maitre lamely.

Lawford and a crony, Bullets Durgum, sitting at a table in the lounge, heard this byplay, and Peter, who is impulsive and good-hearted, immediately jumped up. "There's no reason for you to leave at all," he said in his crisp British accent. "Why don't you sit with us?" By his very enthusiasm and cordiality, he left no doubt as to his sincerity. The evening was one the girl will never forget. Peter danced with her and pointed out the celebrities in the room, and as a culmination to the evening, Bob Walker came in and joined their table.

Besides the basic duties of his job, Louis has to keep informed on the latest Hollywood twosomes—who is going with whom, and more important, who is *not*; whether the happily married couple who came in last night and held hands so

amorously are still cooing together or whether divorce lawyers were called in that morning. In order to keep abreast of the highly unpredictable romantic hanky panks of the stars, the gossip columns of the trade papers are clipped out each morning and left for him to peruse before the evening begins.

Sometimes drastic measures have to be used to prevent fireworks, such as the time a prominent film star, known for his pécadillos, was in *Ciro's* with his girl friend when he saw his wife enter with a party of friends. That was not the time to try separating them merely by the distance of the room. One of the headwaiters steered the panicky but errant husband through the kitchen into the back of the parking lot and out to the free night air.

On the other hand, there is that gay marital trio composed of Dennis O'Keefe, Steffi Duna and John Carroll who are such good friends that even though Steffi was once married to Carroll and is now the happy frau of O'Keefe, it is not an uncommon sight to see the three of them walk into *Ciro's* together and spend the evening laughing and dancing just as though there never had been any complications at all.

John Payne and Anne Shirley are another divorced couple who don't give Louis gray hairs. Not only are John and Anne still on good terms, but Anne and Gloria de Haven are as friendly as two

sorority sisters. Just before Anne and her husband, Adrian Scott, left for England, they made an evening of it at *Ciro's*. When they discovered John and Gloria there, the four got together at one table, with John and Adrian talking golf, and Anne and Gloria deep in conversation about babies.

Romance positively blooms at *Ciro's*. It was the scene of John Payne's first date with Gloria. Ginger Rogers and Jack Briggs dated regularly at their ringside table before they were married, kept a rendezvous there every time Jack came home on leave and go there regularly now. The girl whose sensational dancing rolled up millions at the box office is a very conservative dancer on a night-club floor. Ginger and Jack usually come in alone and sit quietly by themselves. Ginger asks no special favors because of her prominence. In fact, the only movie-star manifestations she displays are the spectacular hats she wears. Lucille Ball became miffed at something Desi Arnaz said at *Ciro's* one night two years ago, and next day announced she was going to see her lawyers. Then Lucille and Desi kissed and made up—at the very table where the original spat took place!

When Sonja Henie and Van Johnson made a dinner reservation at *Ciro's*, the chef, being a logical soul, assigned his kitchen help to preparing an authentic Swedish smorgasbord which he thought would bring back nostalgic memories to these two Nordic romancers. The large platter was filled with every type of Swedish delicacy, all kinds of herring, smoked pork, fish balls, Swedish brown beans and a total of fifty-five native appetizers. Everything was ready when the waiter came back with a long face. "They want Italian spaghetti and ravioli. They like Italian food."

Impromptu shows whose cost would bankrupt the place are often put on gratis by the gilded guests when the mood moves. One night Danny Kaye began to kid Jimmy Durante, who in turn picked on Red Skelton. The customers within earshot began to chuckle and soon the three were involved in a hilarious comedy routine for the benefit of everyone in the room. No night club in the world could have bought such an act.

The regal tradition of the stars' nightly stamping grounds goes on, if not by intent, then by accident. One Sunday night while in the powder room, a diamond bracelet slipped off Joan Davis' arm and went down the drain. A hasty call was sent out for a plumber, but none was to be found. Finally one was located at the wedding of his brother. The plumber arrived straight from the affair, dressed in top hat and tails.

"How do you like that?" shrieked Joan. "Even the plumber has to dress like Basil Rathbone when he comes to *Ciro's*."

Remember, MOTION PICTURE publishes more stories



David Street and Marilyn Maxwell cut a caper or two at the big Hollywood Press Photographer's Costume Ball at *Ciro's*

It's by **DURA-GLOSS**

*"It's the bright new idea
in fingertip fashion"*



Sylvia MacNeill
LOVELY
WALTER THORNTON MODEL

A John Fredericks pink felt hat
and Dura-Gloss bright American Beauty smartly
contrast with a blue faille suit



Actual Sizes



*It's color range
for costume change*

"Fingertips are color accents, too," says sparkling Sylvia MacNeill. "So I have six of the eighteen fashion-right Dura-Gloss shades on my dressing table ready to complement whatever frock I choose. Give your fingertips this added loveliness, too! Whisking away the old and brushing on harmonizing Dura-Gloss takes less time than renewing facial make-up... brings you the bright new magic of fingertips keyed to the occasion, your frock, your mood!"

Eighteen fashion-right shades... 10¢ plus tax.

NEW! Dura-Gloss Lipstick—creamy-smooth, long-lasting, never oily, never dry—in glowing colors to match and blend with Dura-Gloss Nail Polish. Smart gold-tone metal cap, slick-turning metal swivel... 39¢ plus tax.



Breathless little coin-dot dress designed with an air of excitement. Romantic ruffles whirl around white eyelet embroidered pique yoke and deep pockets accented with eye-catching black trim. The new full, full skirt dips in to give your waist a waspish slimness, quaint 'n dainty sleeves have charm all their own. Washable Miami type rayon in melon, chartreuse, blue, aqua. Sizes 9 to 17. A sweet and lovely something special you'll want to wear always . . . so order today!

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Please send me D-Ann Adorable's Romantic Whirl at \$5.95, plus 25c postage.

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Circle color and size:

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YOUR MONEY BACK IF NOT COMPLETELY SATISFIED



Joanne Dru is married to Dick Haymes, has two children—and came up with the coveted lead in United Artists' *Abie's Irish Rose*

All this, and Haymes too

● Joanne Dru has had many a name in her life, such as *The Girl With the Two Left Feet*, *Chesterfield Girl*, *Samba Siren* and *Powers Girl*, not to mention having been at one time or another Joanne LeCoque (her real name) and Joanne Marshall. But she never thought for a moment she would turn out to be *Abie's Irish Rose*.

In the first place, *Abie's Irish Rose* was a play which opened on Broadway twenty-five years ago, before Joanne was born. But *Abie's Irish Rose* is a hardy perennial and keeps blossoming on stage, screen and radio because of its timeless theme—the fight against racial prejudice. She couldn't know, of course, that Bing Crosby Producers, Inc., would bring the famed American classic into bloom again, feeling that now, more than ever, such a story is needed on the screen.

Least of all could she guess that Bing and his associates, including producer-director Eddie Sutherland, would want an unknown for both *Abie* and *Rosemary* and would test over 200 candidates to find these two new young people for the screen. But

they did, and handsome Richard Norris emerged as *Abie* and Joanne as his *Rose*.

Only after Joanne was chosen to play the celebrated role did it come out that she had still another name! A name that was already famous. She is, in private life, Mrs. Dick Haymes, wife of the popular singer and 20th Century-Fox star. Dick had finally agreed to her having a career of her own in addition to her role of wife and mother of their two young cherubs, Skipper (Richard Ralph), aged 4, and Pigeon (Helen Joanna), aged 2½.

For a girl who spent the first night of her life sleeping in a bureau drawer, Joanne has done all right. She was born in Logan, W. Va., where her father owned the city's only drug store. Logan is in a coal mining district and Joanne was born in the miners' hospital where there was no maternity ward, so a bureau drawer was converted into a crib for the little newcomer.

She was Joanne LeCoque then. She attended high school in Wheeling, W. Va., but [Please turn to page 86]

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|------------------------------------|------------------------------------|
| 4 tablespoons chopped onion | 1 tall can Carnation Milk |
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| ½ cup diced celery | ¾ cup boiling water |
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| 4 tablespoons fat | ¾ teaspoon salt |
| 4 tablespoons flour | ½ teaspoon pepper |
| | 2 cups mashed potatoes |

Slowly brown onion, pepper, celery and meat in fat. Blend in flour, stirring constantly until brown. Add Carnation Milk, dissolved bouillon cube, and carrots. Cook slowly until gravy thickens slightly. Add seasonings. Pour into well-greased casserole or baking dish. Drop mashed potatoes by spoonfuls over top, or press through pastry tube. Bake in moderate oven (350°-375° F.) to brown top. Serves 4 to 6.

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All This, and Haymes Too

[Continued from page 84]

during her final year her father died and she and her mother moved to New York, where Mrs. LeCoque turned her talents to costume designing for various shows.

Joanne wanted to get into show business too, but she wasn't quite sure just what she wanted to do. She decided to try singing—and with some success, even if short lived. She sang with bandleader Louis Prima at the Famous Door for two nights before her mother found out and yanked her home by the ear, feeling Joanne was too young for night-club work.

Her first regular job was modeling in New York's wholesale-clothing district until she saved enough for a glamorous wardrobe and some photographs to thrust under the critical eye of John Powers. Powers looked approvingly on these photos and she soon became one of the famed Powers models, during which time she also posed for one of the cigarette ads.

When she was offered a chance to go into the Al Jolson show, *Hold On to Your Hats*, as a chorine, she changed her name to Joanne Marshall and decided to break into show business.

"But I was the world's worst dancer," she chortled, as we both paddled our feet in the water. This interview took place most uniquely, for we were doing our interview on the edge of the swimming pool of her Encino ranch, and, typical of Joanne's happy informality, it was her idea.

"In fact," she went on, "I was such a bad dancer I was billed as 'The Girl With the Two Left Feet.'"

Joanne's next experience in show business was as one of the Samba Sirens, a group of several very beautiful showgirls who also danced. The night before the girls were to open for an engagement at the Paramount Theater in New York, Joanne visited a night club. During the evening a young singer by the name of Dick Haymes was introduced to her by her escort. When they bid each other good night, neither one of them realized they would be seeing each other again the next morning at rehearsal. But Dick Haymes was singing with the Harry James band, and there they were on the same bill at the Paramount.

So for a solid two weeks Joanne listened to Dick's love songs along with several thousand other people in the audience and fell for him. Needless to say, he also went hook, line and sinker for her.

Although their bookings took them in opposite directions, romance found its way and they were married four months later on September 21, 1941.

Joanne's first view of Hollywood took

place when Dick came out with James to sing at the Hollywood Palladium, while Skipper was a tiny baby in arms. As Dick's career zoomed ahead, Joanne added Pigeon to the family. Then when Dick began stirring up excitement at the box office for 20th Century-Fox, she studied dramatics with Batami Schneider, well-known drama coach.

One night the class gave a "showing" for the studio casting directors and Lee Traber, who was then casting director for Samuel Goldwyn, was impressed with Joanne's monologue scene from *Our Town*. He arranged a meeting for her with Goldwyn, but nothing further happened at the time.

One week end Joanne and Dick took themselves to Palm Springs, favorite resort of the filmites, and producer Howard Hawks met them socially. Hawks, discoverer of Lauren Bacall, soon signed Joanne to a personal contract and took over guidance of her career.

It was casting director Traber, however, who had a memory like an elephant, and when he started casting Abie's Irish Rose, told producer-director Eddie Sutherland and Bing Crosby that he knew a perfect Rosemary. Since they had inspected every prospective actress in Hollywood, they didn't mind looking over one more. That one more was Joanne.

Joanne still continues her studies with Batami Schneider because she is determined to keep learning and have herself a full-sized career. She feels that she and Dick have more in common now than ever. Their favorite social relaxation is running off home movies, which at the same time gives them a chance to study acting techniques. Dick's former boss, [Please turn the page]



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All This, and Haymes Too

[Continued from page 87]

Harry James, and his beautiful wife, Betty Grable, are frequently their guests at these old movies which, more often than not, are John Barrymore starrers.

Joanne says her ambition is to appear a very sophisticated person, but everyone tells her she reminds them of Rose Franken's Claudia.

She's 5 feet 5 $\frac{3}{4}$ inches tall, weighs 114 pounds, has hair just between brunette and chestnut and wide, green, expressive eyes, luxuriantly lashed. She loves cheeze blintzes and prefers emeralds in the way of jewelry. She adores orchid as a color and laughingly told me she would give anything to own an orchid-colored car, but it was too attention-attracting.

She recently has learned to ride horseback and does it beautifully. Her husband taught her. The Haymeses own a stable of horses, including a prize-winning Palomino, but Joanne's personal horse is a pinto named Cimarron. Joanne has a weakness for animals for there are six kittens besides a German shepherd puppy given to her by Linda Darnell and a cocker spaniel named Michele. Michele is a story in herself.

Willinger, a well-known cover photographer, was doing a colored photo of Joanne to decorate a magazine cover and he had rented tiny Michele for the picture. It was a dreadfully hot day and Joanne kept fondling the gentle little pup and saying, "I hate to think of her having to go back to that hot kennel, the poor little orphan. And after working all day under these hot lights, too." She said it so many times she finally got the kennel owner on the phone and bought Michele without even looking at her papers. So now the orphaned Michele is a member of the big, merry family out on the Encino ranch.

Both Dick and Joanne love early American furniture and their home is filled with it. They are building a separate nursery building for the children which will have a playroom, bedrooms and even their own private kitchen.

With all of the names Joanne has had, she enjoys the name Mrs. Dick Haymes most and proves it by running her home well, playing with her children as if she were one of them, and being a gay companion to Dick at home and at the various openings of name bands, which Dick always gets a kick out of—like the well-known sailor going row boating.

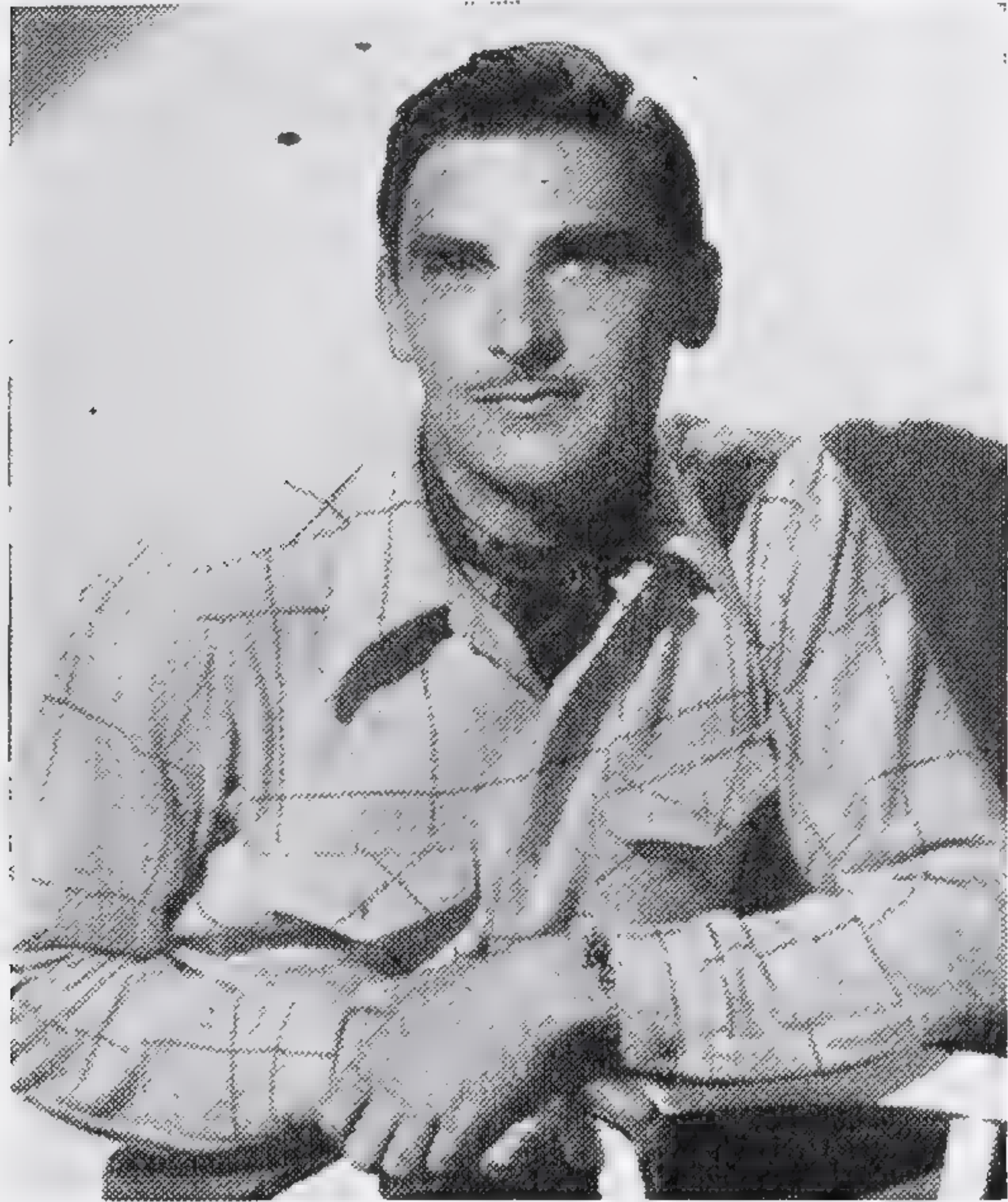
Joanne is of French, German and Welsh descent, but she blushes at one vital statistic slip-up. Abie's Irish Rose hasn't one drop of Irish blood in her, begorra! ●

Remember, MOTION PICTURE publishes more stories

HART

The Unknown

PHOTO BY VIRGIL APGER



Richard Hart wandered in from Broadway and promptly won the lead opposite Greer Garson in *A Woman of My Own*

by Paul Marsh

● It takes a good man to fill Robert Montgomery's shoes in a motion picture which co-stars Greer Garson. You'd think studio moguls would automatically select a replacement from the ranks of Hollywood's established top bracket players with proved box-office appeal.

Instead, they reversed the usual procedure and brought from the New York stage an actor who had never emoted before the cameras. Outside of the immediate area of Gotham's playgoers he was practically an unknown when the summons to cinema fame and fortune was dropped into his lap.

Such a man is Richard Hart, who was signed to a contract without a screen test when talent scouts saw him on Broadway in a drama of witchcraft and sorcery called *Dark of the Moon*. He played the lead opposite Carol Stone.

His rise to a prize role with Greer Garson in one jump conforms to no Hollywood formula. He does not come from a theatrical family, in college he was an athlete instead of an actor, he never starved in a garret waiting for a lucky break and he did not work at other various and sundry chores while he was biding his time to be discovered.

This climb to sudden success sounds too easy. Perhaps it has been just that, but Dick Hart has plenty of the stuff that makes for handsome leading men who can act. Strongly resembling Laurence Olivier, [Please turn the page]

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Hart, The Unknown

[Continued from page 89]

he took to acting only because it looked like fun.

According to inside dopesters, Hart is on the receiving end of one of the best strokes of luck of the year. To begin with, he wasn't an actor by profession, and his first play in New York won him studio nods. A rank newcomer to Hollywood, he was signed to a part opposite one of the screen's leading queens hardly before he had unpacked his bags on the West Coast.

He's 6 feet tall, dark-haired, with a well-built physique that suggests an expert swimmer or a fast tennis player. Born in Providence, R. I., some thirty-two years ago, he planned to be a newspaperman. He attended Brown University in his native city, where he crammed on the essentials necessary for budding reporters.

It was after graduation that a chance trip through Tiverton, R. I., introduced him to the world of the theater. He visited a friend there who was the director of a group known as The Shoestring Players. The company was desperate for a juvenile lead for a new offering entitled *The Princess and the Hitchhiker*, and Dick was persuaded to take the role.

"I didn't know a thing about acting, but when we ended up with a profit and had fun doing it, I knew right then and there that acting was the profession for me," he says.

During a season in stock at a Cambridge, Mass., summer theater, he played the second lead in *Without Love*, which starred Constance Bennett, and was teamed with a pretty little blonde named Louise Valery. He and Louise had a torrid love scene in the play, and Dick soon found that he was looking forward more and more to this one particular spot in the evening. At the end of the first week he knew he was hopelessly in love.

The succeeding summer he was still in love. This time he won the lead in *Dark of the Moon*, which soon moved to Broadway. The play was a smashing success, and there he changed Louise Valery's name to Mrs. Richard Hart.

Dick's screen footage for MGM was done in borrowed clothes. To this day he still doesn't give a hang about clothes and wears weird combinations which send studio fashion experts into spasms of head-shaking. He prefers old sports clothes, especially those on the tired side. He has one matching suit which he wears to occasional studio business conferences and to church. On his way to Hollywood he stopped off in Chicago to buy a wardrobe, but he has never worn any of the outfits he purchased there.

"They're too zooty for me," he says. "I'm not the drape-shape type."

Came the time for the shooting of Greer Garson's newest picture, *A Woman of My Own*. Robert Montgomery was scheduled for the co-starring part, but at the last moment left the cast. Marvin Schenck mentioned Richard Hart as the replacement, and when director George Cukor saw Dick on the screen in the studio projection room, Greer Garson had a new leading man.

Preliminary reports have it that Hart is perfectly cast in his first picture. The director labels him an excellent, highly sensitive actor with a soft, well-modulated voice that records beautifully for the movies.

His appearance and screen temperament may not make him a favorite of the bobby soxers, but their older sisters will sigh gently and longingly at the sight of him.

He packs a suave appeal in his restrained and intelligent performance and is the type of player who can tackle successfully a variety of portrayals. He'll be no single-flash success. Once you see him on the screen, you'll agree he's here to stay.

Dick's nature is extremely volatile. He's never the same twice, and although his moods change quickly, he is never sullen. Not one to hold a grudge, he gets his gripes off his chest in a hurry. "You learn that when you participate in competitive athletics," he explains.

He's indifferent to tinselled night spots, although he and his wife like to go danc-

ing now, and then. He'd much rather spend an evening at a pleasant private party, or stay at home in their small beach house, listening to his collection of classical records.

He has one eccentricity which has caused people to give him the double-take. Whenever he climbs a flight of stairs, he must end on the right foot, and sometimes this little trick calls for a neat bit of fast foot-juggling. It's the same when he steps off a curb. He doesn't know why he does it.

On days when he is not on call, the surest place to find him is at a neighborhood theater which is showing a double feature of mysteries. He has been known to see five chiller-dillers in one day. He reads every whodunit he can lay his hands on, and his first choice in radio programs consists of blood-curdling thrillers.

He cannot bear intolerance and frequently gets into heated arguments on the subject of racial and religious bigotry. He has a tremendous admiration for Frank Sinatra and the splendid work he is doing along this line. Not unlike champions for causes, he is completely honest and considerate. Actually he behaves more like a lawyer or a doctor than an actor.

Tops in women film players to him are Paulette Goddard and Greer Garson. He likes Paulette for her forceful feminine characterizations, and about the leading lady of his first picture he says, "She has an inner beauty that comes through in her acting."

And not too surprisingly, his favorite actor is Laurence Olivier, the man he so closely resembles.

Remember, MOTION PICTURE publishes more stories



Tyrone Power, in New York for the world premiere of *The Razor's Edge*, surprised the gossip columnists by showing up everywhere with his wife, Annabella. Here they're seen with producer Sam Goldwyn at the Stork Club

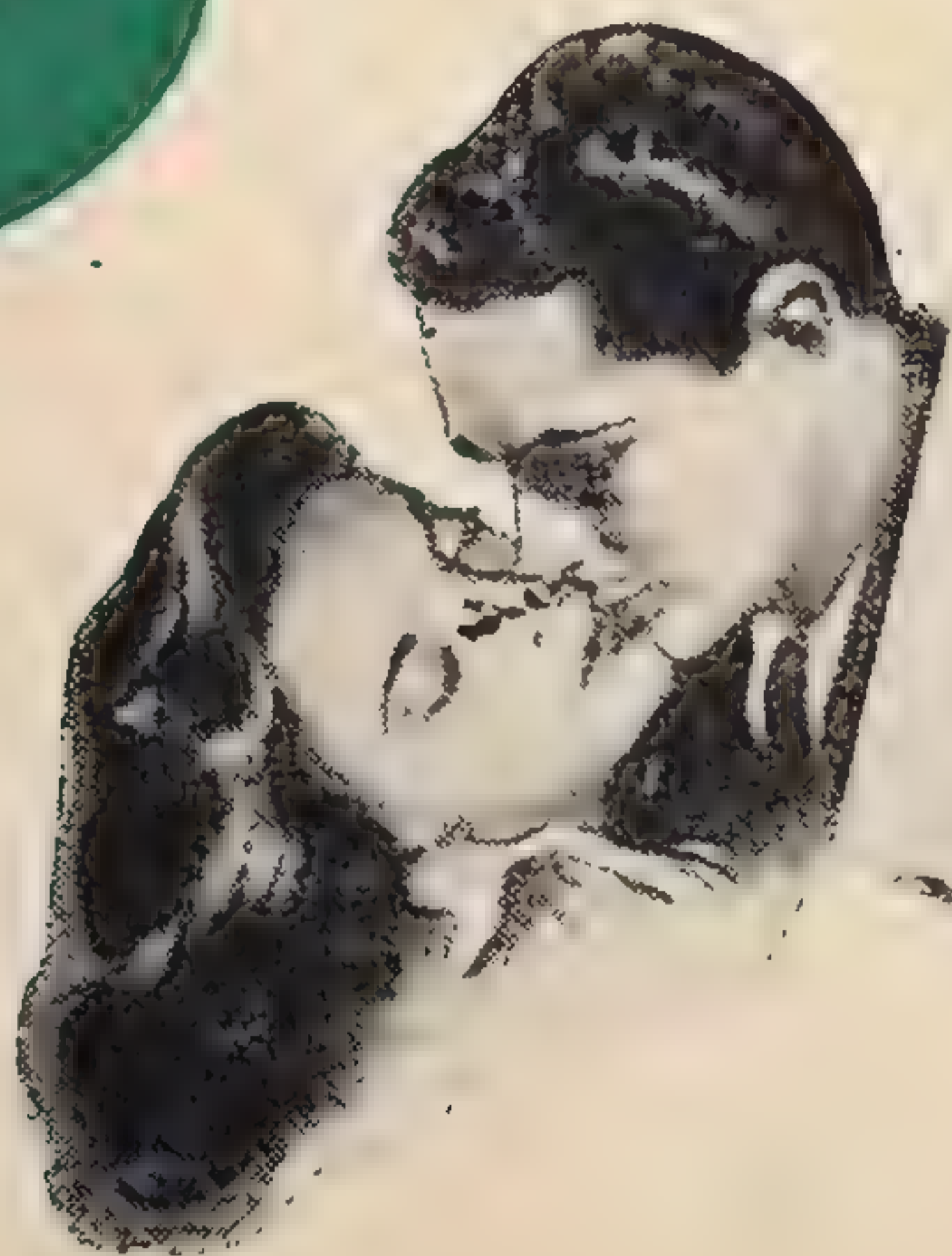
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Who's Blushing Now?

[Continued from page 48]

few nights in a Paris night club, signed autographs in Pigalle and feels he's learned so much about postwar Europe he can tell the State Department how to run its business," cracked another scribe.

The door swung open just about then and Helmut Dantine walked in. He was lean and sun-tanned, with slim hips and easy gait, and he was perhaps the handsomest hunk of guy the press had ever seen around town. If the reporters had been women of any size or shape they would have been hog-tied, muscle-bound and love-blinded inside of a couple of seconds. But the press was all male that day—and good masculine looks didn't faze them one iota.

Helmut sat down on one of the chairs, lit a cigarette and squirmed a little nervously. Then he started to talk. He was so terribly eager to tell the newsmen about the extraordinary things he had seen in Europe as a correspondent that the words came pouring out in quick freshets. But what came out made sense—so much sense that he kept on talking for a full thirty minutes while the hard-boiled New York newspapermen took copious notes and didn't interrupt him with a question until he'd run clean out of breath.

He talked of the old men of Europe and of the new generation. He talked about the political philosophies that were pushing against one another like competing tackles in a football game, each trying to bowl his opposite number over. He talked of the destruction he'd seen in his native Austria—the wrecked buildings and the smashed cities and the piles of rubble pyramiding up to enormous heights; and the pictures of desperation etched on the forlorn faces of the inhabitants. He talked of General Mark Clark, of Red Army generals Koniev and Lebedenko and of war crimes prosecutor Robert Jackson, for he had spoken to all of them, and had spoken at length to American officers and plain GI Joes in the occupation zones.

And he talked, of course, of his family, because one of the reasons he had accepted that offer to go back as a correspondent to his native country was that he could stage a glorious reunion with the people he'd left behind when he'd emigrated to America and the grandeur of Hollywood's footlights.

His friend Ernst Hausserman, who'd been active with Helmut in the anti-Nazi youth movement in pre-Hitlerite Austria, met the actor-correspondent at the airport. They had driven together in an Army jeep to Dantine's birthplace—storied Vienna. Their jeep had raced through familiar streets and past remembered landmarks and then they were in

front of a row of flats and a little woman was flying down the steps. "Mutti," Dantine had screamed, and then his mother was sobbing in his arms and mumbling her thanks to God because her son had come home again. Then Helmut was digging out the nylons and the dresses he had brought for her, the shirts, chocolate, cigarettes and fountain pen for his dad, the watch for his 6-year-old brother. Of all the gifts, the cigarettes turned out to be the most fabulous.

"With two of these packages," Helmut's father had said, "I can go to the shoemaker and get a new pair of shoes made." The leather on his only pair of shoes was rotted and torn almost to pieces.

Later they had all sat down to supper. It was a supper of celebration and a sumptuous affair for an Austrian family, though strictly the kind of meal you'd expect in a one-arm joint when measured against American standards. Quietly they ate their soup, fish, beans and some of Dantine's chocolate bars and talked about Helmut's homecoming. They had heard his voice for the first time in seven years on an OWI broadcast he had made shortly after V-E Day and they had wondered since then what America was like. Helmut leaned forward and poured out encomiums on life in Beverly Hills and Times Square and Squeedunk, Iowa. Then he asked, "Has it been very bad?"

His mother suddenly found some sewing to do while his brother became engrossed in lighting a cigarette and his father thought some wood was needed on the fire. Helmut never did find out from his loved ones what had happened to them through the seven turbulent years of war-time separation. Acquaintances and strangers were his only sources of information for whatever story he was able to piece together.

When Dantine finally finished the story of his trip, the hard-bitten newsmen were looking at him almost open-mouthed, as if they couldn't quite comprehend it all. Then one of the reporters asked him: "Do you think there is hope of a new Europe coming out of the ruins?"

"I certainly do," Helmut answered. "There is hope, but only if we act quickly and properly. We must create a United States of Europe. The Europeans are starving intellectually. They need constructive leadership, for they will never learn to create a democratic way of life by themselves. Sure, we send them powdered eggs and old clothes and they need these things badly. But they need spiritual guidance and they're not getting any. The ghost of Hitler still stalks through Europe. Merely restoring the

independence of countries that were under Germany's heel is not enough. These people need a purpose in life, something to live for. If they don't find it, they will follow the next drummer boy of doom—the next Hitler. By recreating old frontiers and old rivalries without doing anything constructive, we are setting up the stakes for the next war. And another war will finish Europe and finish the rest of the world, too.

"The spirit of these people is not yet dead," he added. "We can work with it if we work fast. And don't think motion pictures can't help. I don't mean straight comedies to make the Europeans gay again. Heaven knows they need gaiety, but they need information even more. We should send them pictures with a message.

"Pictures that show how democracy works and what those fancy words, FREEDOM and LIBERTY, really mean when you translate them into everyday existence."

When the New York reporters finally trooped out after the interview had ended, they had formed a new opinion of Helmut Dantine. They had expected a pantywaist abysmally ignorant of almost everything except love-making and rumba dancing at Ciro's. They'd found instead a clear-thinking young man who felt deeply about world problems, who had a firsthand knowledge of what they consisted of and who wanted in all faith to do whatever he could to help people who were stumbling around in the darkness of insecurity and despair. It was patent that, unlike some other residents of the City of Make Believe, Helmut Dantine had refused to seal himself off from real-life existence when he had crashed into screendom's big time. ●

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Frankie and Nancy, together again after many rumors and counter-rumors, seen at The Razor's Edge opening

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Forcing a child to take a harsh, bad-tasting laxative is such needless, old-fashioned punishment! A medicine that's *too strong* can leave a youngster feeling worse than before!

Too Mild!



A laxative that's *too mild* to give proper relief may be worse than none at all. A good laxative should work thoroughly, yet be kind and gentle!

The Happy Medium!



Ex-Lax is thorough in its action. But Ex-Lax is *gentle*, too. It works easily and effectively at the same time. And Ex-Lax *tastes* good—just like fine chocolate. It's America's most widely used laxative, as good for grown-ups as it is for children. As a precaution use only as directed

IF YOU NEED A LAXATIVE WHEN YOU HAVE A COLD—

Don't dose yourself with harsh, upsetting purgatives. Take Ex-Lax—the chocolate laxative! It's thoroughly effective, but kind and gentle.

EX-LAX

THE "HAPPY MEDIUM" LAXATIVE

10c and 25c at all drug stores

ALMOST INCREDIBLE NEW scientifically compounded treatment for

PIMPLES

TING works while it helps hide them!

You simply apply **TING** to pimples, let it dry—and whisk off excess powder. **TING** is both fungicidal and germicidal—really works wonders for externally caused pimples. Even if other products have failed, ask your druggist for new **TING** antiseptic medicated cream. Stainless, greaseless. Only 50c.



Ting
ANTISEPTIC
MEDICATED
CREAM

A Scout Looks at You

[Continued from page 49]

"Don't waste your money by buying transportation to Hollywood, because the film industry has been quietly frittering away \$3,000,000 a year looking you up in your home town for the possible purpose of offering you a one-way ticket to screen glory."

In sorting out candidates for possible Hollywood stardom, the problem the talent scouts have most to bear in mind is a simple one. "We look for one thing," says Ivan Kahn, "and that is sock personalities. If the candidates, no matter how attractive they are, lack the essential ingredients that go to make a big box-office draw, they are given the go-by."

Whereupon Mr. Kahn explodes a popular fallacy. "To say that the talent scout made this gal or that guy is just so much talk," he says emphatically. "In fact, no one ever gets discovered by a talent scout, really. Give a little credit to the people who first write in, to the photographer who took the first pictures, to the school that coached them in acting, to the parents who first believed in the genius of their offspring. But don't, whatever you do, blame too much of the reasons for sudden fame on the poor talent scouts."

Of the many discoveries he has been responsible for, Ivan Kahn rates Linda Darnell's as about the most interesting. Discovered in a high school play in Dallas, Tex., fame was not to be hers at the first asking. She was brought out to Hollywood, tested and found to be a little young for the screen. She was sent back.

Yet Ivan Kahn's jottings remained in the file: "Monetta Darnell, 5:3-98 lbs. Dark brown eyes and hair. Third prize winner in Texanita Contest of Greater Texas and Pan-American Exposition in Dallas. Model for screen advertising. Selected by McClelland Barclay as photographic model for Exposition City. Radio and stage experience. Semi-classical singer. Has definite possibilities. Recommend strongly."

Heartbroken, Linda Darnell had returned home. Only what she didn't know, and what she was soon to find out, was that the studio didn't drop her there. Unknown to Linda, her progress was carefully watched, and more than a year later there was no more surprised girl in Dallas when she received her fare to proceed to Hollywood for the sole joyous purpose of signing a fat contract.

Listening to the radio and visiting radio stations is another duty of the talent scout, but even higher studio executives twist the dials nightly hoping for a find. This was the way Darryl F. Zanuck discovered a rich male voice on the air waves which he identified as belonging to one Don Ameche. Without even a test,

Ameche was brought to Hollywood, quickly proving Zanuck's hunch that he had heard a star worth grabbing.

As is to be expected, the mail of talent scouts is full of circulars and announcements of fairs, shows, new night-club entertainments, college plays and drama festivals, all sent to him by friendly contacts and tipsters. Sometimes tips on definite people are received, and all of these are followed up, occasionally necessitating a sudden air trip of 1,000 miles or more to catch a high school play.

If you are among the thousand and one unknowns whom Ivan Kahn may come across sooner or later, you may be interested to discover the sort of thing that a talent scout goes for. In his own words, this is it:

"We look for inner warmth, spontaneity and sparkle. You just can't put it cold-bloodedly on paper in mere words, but when it's there it's unmistakable, and you can bet fair odds that we'll catch it. When we do, beauty becomes secondary."

Ivan Kahn will tell you that a girl about 5 feet 4 inches in height and weighing anywhere from 100 to 115 pounds has the best chance from the physical standpoint of being selected for a test today. If she is much above 5 feet 6 and weighs better than 130 pounds, her chances of snagging a contract are somewhat slim. But it's been done. The old question of personality overcomes even such handicaps as too much height or weight.

Southern girls, says Kahn, are the most confident and self-assured when confronted by a talent scout. The middle westerners are the most nervous. But—and here comes a reassuring note—nervousness is never counted against the candidate. In fact, when interviewing a candidate, in more cases than one, Mr. Kahn is nervous himself!

But even a talent scout can be fooled. Ivan Kahn once went to a ball game and nearly fell out of his seat when he singled out a voice singing somewhere near the fifty-yard line. It was a voice that did justice to Sinatra, Crosby and Lawrence Tibbett all put together. Mr. Kahn couldn't wait to get to the rooting section from whence the voice appeared to emanate. And was our favorite talent scout shocked when he discovered what it was. It was the coach playing a Bing Crosby record on a phonograph in the locker room, back of the showers.

Remember, MOTION PICTURE publishes more stories

In March

We're Popping Questions at
MARK STEVENS!

Beauty Tips

Valentine's Day Perfumes . . . With an appeal for every age, Dermetics 1199. \$1.75 up . . . Delicate yet lasting, Desert Flower by Leigh in lovely hand-etched bottle. \$2.50 up . . . Primrose House's musky Witchery in gold foil box with black lace trim. \$3.50 up . . . Matchabelli Crown Jewel, made in France, for a regal air. In famous crown bottle, \$4 up . . . Daggett & Ramsdell Gay Manhattan in unique atomizer-container, a golden-toned metal globe. Sealed against evaporation, just a touch releases a fragrant mist. \$10. . . L'Orle Landscape, light, flowery. \$12.50 up . . . Made in France, spicy, vivacious Dark Brilliance by Lenthéric. Strikingly packaged, \$15 up . . . From Victoria, Ltd., glamorous Vice Versa, carefree Et Cetera in attractive block-shaped bottles. \$17.50 up . . . Marie Earle Ballerina, lilting, sophisticated. Comes tucked in dainty satin ballet slipper. \$30 up.

Fragrant Accessories . . . From Lynette, Blue Sapphire Bath Oil and Spellbound Bubbling Bath Crystals. Gift-wrapped, \$2 . . . Atomette, purse size perfume dispenser with inner glass vial. Releases single drop at a time. \$2 . . . Linnea's romantically scented Lucia Night, a concentrated toilet water. \$3 . . . Bombi Bath Ensemble, sparkling lucite tray holding Black Magic Bubble Bath, Bath Powder and Toilet Water. \$10.

Returning Fragrances . . . Hudnut reintroduces a distinctive trio: R.S.V.P., Vogue and Gemey Concentrate . . . Well known (and manufactured) in France, Le Galion Perfumes now available here: Sortilege, Brumes, Bourrasque, Gardenia and Tubereuse . . . Three pre-war favorites from Massenet: Altesse, Rhapsodie and Mandalay . . . Yardley brings back their popular Lotus Cologne.

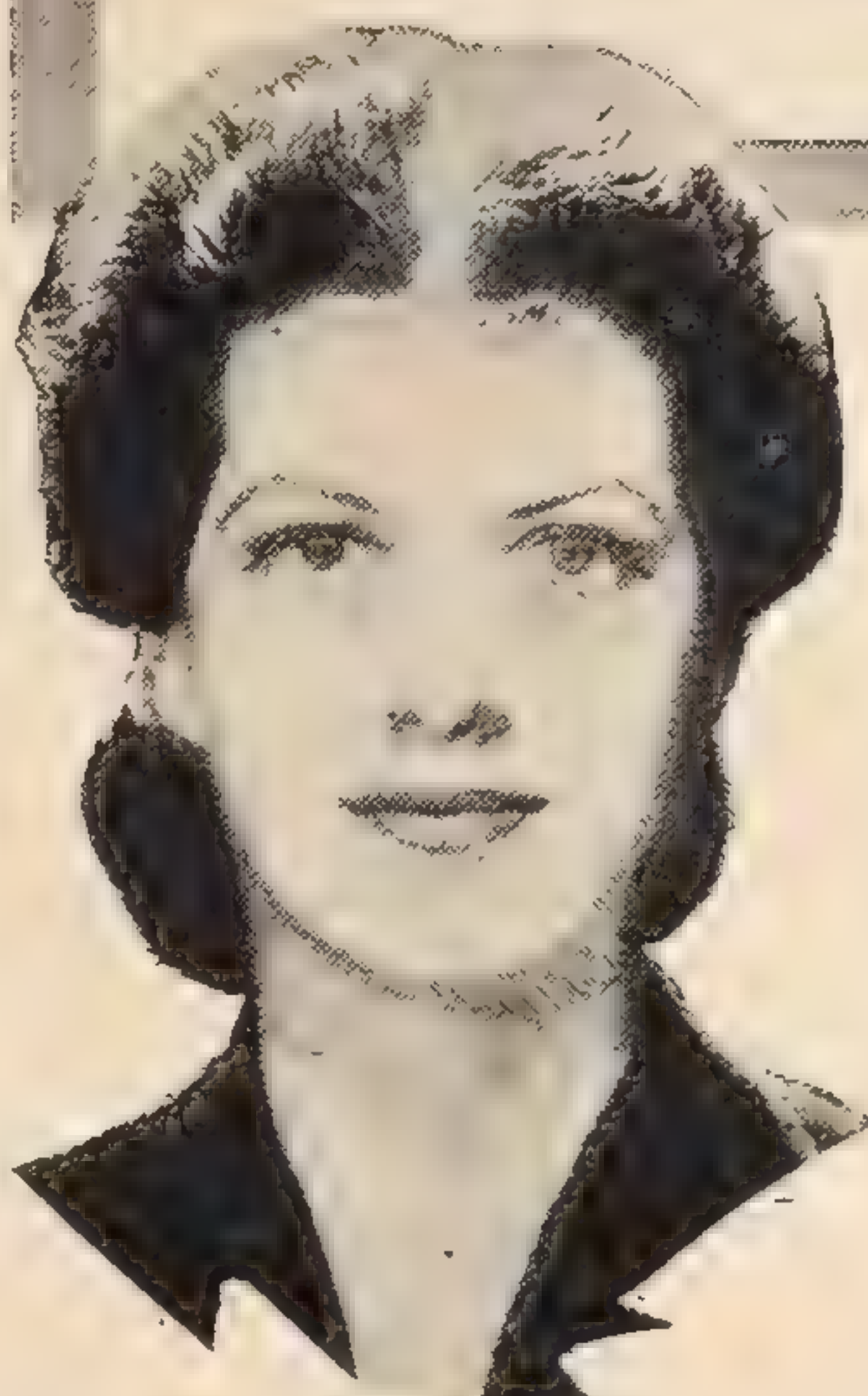
Two for the boys, two for the girls . . . For the young man, Sportsman, Jr. Grooming-Essentials. After shave lotion, cologne, hair tonic, shave cream and talc. Sets from \$2.50 . . . From Colonial House, a brisk grooming aid, Bachelor Button Deodorant Cologne. 60 cents . . . Mary Dunhill Personalized Lipstick with individual metal initials. Seven shades, \$2 . . . Hughes Mini-Kit, smart zipper case to carry in your purse or coat pocket. Holds miniature lucite hair brush, small comb and tiny clothes brush. \$4.

MARY BAILEY, Beauty Editor

15 LESSONS in BEAUTY, POISE, CHARM

by ELEANORE KING

Famous Coach for Goldwyn Studio Movie Stars



If you envy the lovely figure, graceful movements, and radiant personality so many movie stars possess, remember this: They **LEARNED** to be that way! Few women are *born* beautiful—*none* born with charm and poise. All you need, to develop *your* best qualities, is professional coaching and practice.

The step-by-step instructions in Eleanore King's HOME COURSE IN BEAUTY, POISE AND CHARM show you honestly and clearly just what you can do to develop a more attractive figure . . . how to stand, sit and walk gracefully . . . how to choose and wear clothes most flattering to you . . . how to use make-up to your greatest advantage . . . how you can acquire a more vibrant, glowing personality.

ELEANORE KING, famous coach of motion picture stars and starlets, is, herself, the personification of the charm and poise and beauty which she teaches to hundreds of Hollywood women every year.

Miss King's personal career includes: radio artist teaching charm over the air with NBC ("Glorify Yourself") and with CBS ("Your Charm Coach"); author of featured Hearst column, "Glorify Yourself"; lecturer before hundreds of women's groups; teacher of "Personal Presence" for the Adult Education Assn. of the Los Angeles Board of Education; instructor in Airline Hostess Training for the University of Southern California. Samuel Goldwyn, president of Samuel Goldwyn Motion Picture Studio, chose Miss King to assist in the training of three of his promising movie stars.

See what this Course can do FOR YOU!

Hundreds of "how-to-do-it" illustrations, plus clear step-by-step instructions, show you just **HOW** to transform yourself into the attractive, desirable person you want to be! Here is a partial list of benefits you gain from this Course:

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How to be radiant
How to have expressive eyes
How to exercise your eyes for beauty
Best eye make-up for your type
How to have expressive lips
How to have more kissable lips
How to take care of your complexion
Correct facial massage
What to do for crow's-feet and wrinkles

YOUR FIGURE

Your weight and measurement charts
Your reducing diets
Your weight-gaining diets
How to reduce the bust, waist, hips, stomach
How to develop the bust

YOUR POSTURE

How to master "the youth line"
How to stand "straight as a string"
How to have "upper body control"
How to have "lower body control"

YOUR WALK

How to walk "like a queen"
How to use your feet and legs
How to get rhythm
How not to wiggle
What to do with your arms

YOUR HANDS

How to use them gracefully
How to groom them
How to reduce them
Exercises for hands
Daily hand care
Exercises for poise

YOUR FEET

How to use them as models do
How to strengthen them
How to care for them
Corrective exercises for them

YOUR LEGS

How to handle them for grace
How to reduce your legs
What to do for thin legs
What to do for bow legs
How to sit gracefully
How to keep them properly balanced

YOUR HAIR

How to "do" it to flatter you
How to brush it as stage beauties do
How to shampoo it for beauty
How to care for your scalp

YOUR VOICE

The easy way to breath control
For a younger voice
How to use your lips correctly
The effect of your smile
"Good-looking" speech

YOUR CLOTHES

What to wear to look taller or shorter
How to disguise large hips
Chart of clothes and accessories for street wear
Play clothes combinations
Late afternoon clothes
Evening clothes and accessories
What not to wear
What colors are best for you

YOUR HATS

A proposal hat!
How to buy a hat
What should it match?
What kind of hat flatters YOU

YOUR CONVERSATION

Bad conversational habits
Conversational pitfalls
How to charm a man
Popularity-getting conversation

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When you enroll in the Eleanore King Home Course you are at the threshold of a wonderful new world. Almost at once you find a new zest for living . . . your radiant personality, graceful movement, and streamlined figure make you more popular; you experience the joy of knowing you possess the priceless attributes of beauty, poise and charm that women envy and men admire.

And it doesn't cost you a single penny to convince yourself that YOU can achieve the results promised. Just fill in and mail the coupon below. The complete Course (15 lessons) will come to you for **FREE TRIAL**. If you decide to keep it, the full cost is only \$4.95—but if you are not absolutely delighted with it, send it back and pay nothing. Isn't that a fair offer? Mail the coupon NOW.

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Shinola's scientific combination of oily waxes helps to hold in and replenish the normal oils in leather—helps maintain flexibility—and that means longer wear. It's smart to KEEP 'EM SHINING WITH SHINOLA.



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Song of the South

In Saludos Amigos, Walt Disney experimented with a fusion of the photographic and cartoon mediums . . . and invoked considerable plaudits from every critic capable of realizing the potentialities of this comprehensive technique in story-telling. . . . But it has remained until his latest production, Song of the South . . . which presents the heart-warming folk tales of Uncle Remus within the framework of a live-action drama . . . for the combination of photography and cartooning to achieve its first real significance as an art form. . . . For the first time in Disney's career . . . he has produced a movie predominantly peopled with live actors. . . . They occupy 70 per cent of the footage, to be exact . . . yet the story he has chosen as the framework for the Br'er Rabbit stories of Joel Chandler Harris . . . is so sentimental and delicately treated that it does not once seem like a departure from the Disney style. . . . It concerns the adventures of a lonely boy left at his grandmother's Southern plantation during an estrangement between his mother and his father. . . . There . . . sitting at the knee of sagacious old Uncle Remus . . . a new vista of experience is opened to the boy . . . the world of Br'er Rabbit, Br'er Fox, and Br'er Bear. . . . These new cartoon characters . . . with all due apologies to Messrs. Mouse and Duck . . . are the freshest characterizations to come out of the Disney animal factory in years . . . and their voices . . . done in rich Negro dialect . . . are perfectly handled by actors Johnny Lee, Nicodemus Stewart and James Baskett, who also plays the live-action character of Uncle Remus. . . . The film also introduces two Disney discoveries . . . Bobby Driscoll and Luana Patten . . . two child actors whose precociousness is never strained beyond its bounds. . . . The photography of Gregg Toland . . . particularly in his exterior shots of plantation life . . . frequently approaches the richness of oil painting. . . . Although very few people are likely to stay away anyway, Song of the South is unreservedly recommended to both children and adults.



Luana Patten, Disney's child discovery, has trouble with her rowdy brothers, who are about to be properly socked by manly little Bobby Driscoll. Bobby's velvet suit is ruined, but the bullies are thoroughly whaled



James Baskett, borrowed from the Amos 'n' Andy radio show, is Uncle Remus come to life in this Technicolor version of the famed stories



ESTELLE TAYLOR?

● Unless you're older than we think you are... you won't remember Mary Pickford in *Mary, Queen of Scots*... John Gilbert in *Count of Monte Cristo*... or John Barrymore in *Don Juan*... Nor will you remember their co-star... Estelle Taylor.

Those pictures... still bring her friendly fan letters from all over the world... Comfortably retired today... but still available professionally should the right script come along... Estelle refuses to turn to trade... She's still an actress... not a businesswoman.

For almost seven years... she was married to Jack Dempsey... then heavyweight champion... When the marriage folded... she made one more picture... *Street Scene*... then took to the road on personal appearance tours.

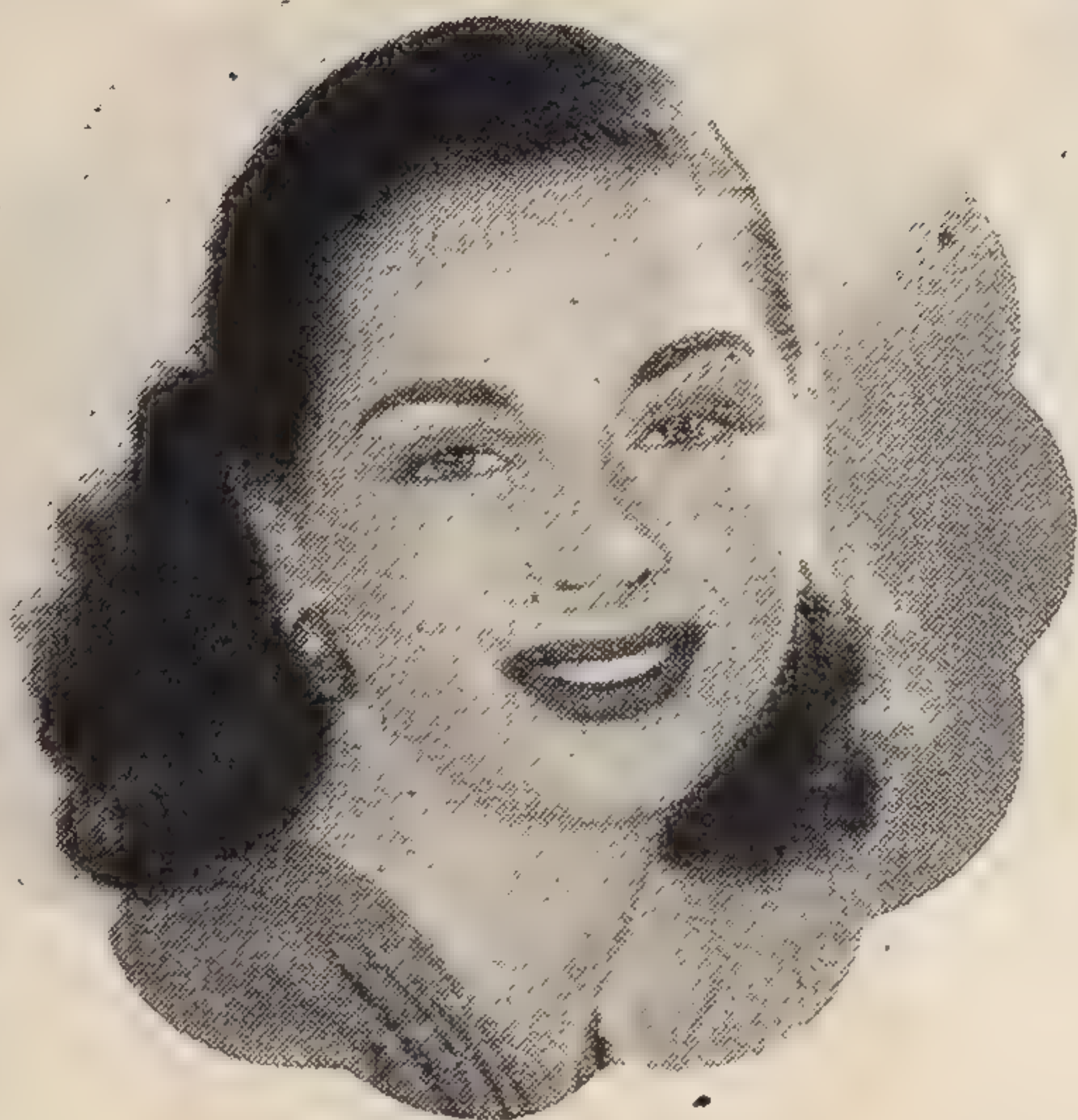
Back now in Hollywood, she scored heavily in *The Southerner* two years ago... is constantly sought after by younger players for advice.

Romance? Not that she knows of. ●



Former co-star with John Barrymore, Estelle today is a valued advisor to younger actresses.

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Miss America uses Fitch Shampoo. Your hair can be like Miss America's... velvety soft... sparkling with radiant highlights! Do as Miss America does... use Fitch's Saponified Coconut Oil Shampoo. Made from mild coconut and pure vegetable oils, this efficient shampoo does not "dry" the hair. Delightfully fragrant, it "suds-up" into a rich, billowy lather that completely removes all scalp odor. Fitch's Saponified Coconut Oil Shampoo contains its own patented rinsing agent, so only an ordinary water rinse is needed. No dull film remains. At drug or toilet goods counters... or have professional applications at beauty shops.



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Maybe it was his fault—that quarrel. *Maybe.* But next time take care! Don't let those *Monthly Blues* make you nervous and irritable! Instead—for nervous tension, periodic cramps and headache—help get usually grand relief with these improved Chi-Ches-Ters Pills! 50¢, or large economy boxes at your druggist. Today, get Chi-Ches-Ters Pills, and take only as directed.

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NAME _____

STREET ADDRESS _____

TOWN _____ ZONE _____ STATE _____

Connie's next film is *Mother Wore Tights*

*Good health and
cleanliness are the
basis for cute
Connie Marshall's
beauty routine*

By Mary Bailey
BEAUTY EDITOR



For a Lovely Start in Life

● Keeping a small fry's hair well groomed seems to be one of the biggest problems to confront a busy mother. And no exception is Catherine Marshall, mother of the accomplished little actress, Connie. Mrs. Marshall admits that Connie's typical "Little American Girl" look has required meticulous hair care. ● Blonde Connie's hair grows quickly and she usually wears it straight with the ends tucked under, in preference to pigtails which she feels she's outgrown. However, when picture requirements call for curly tresses, Connie herself has learned to put it up each night. Many mothers I know have given their daughters cold waves at home—and most successfully. Expert cutting also helps to give straight locks a soft up-swirl. Two more essentials on Connie's hair beauty routine: a good fifteen minutes of brisk brushing before going to bed and, once a week, a thorough shampoo. ● Much attention has always been given Connie's teeth. Right now she wears braces which are removed while she's working in a picture and then replaced. Tooth-brushing, of course, is vital and a good way to get your youngster to do this regularly is to let her choose her own dentifrice. ● Mrs. Marshall has always emphasized the importance of good shoes. Ill-fitting footwear, she feels, not only works a great hardship on a growing child, but also contributes toward poor posture and an awkward walk. ● Once a year, Connie's eyes are tested. Children's eyes can change very quickly so Mrs. Marshall is constantly on the alert against Connie's undergoing any eye strain. ● As most youngsters do, Connie recently went through a nail-biting siege. To cure her of this, Mrs. Marshall hit on the idea of taking her, once a week, to a beauty salon for a manicure. Now Connie is proud of her nails, thinks twice before spoiling their appearance. Another effective measure is to let your small fry "do" her nails as you do yours. Supply her with emery board, buffer and some colorless polish for a sparkling finish. ● Actually the best policy any mother can follow is to set a good example herself, and then to do what she can, in small ways, to make good grooming fun. For instance, grubby extremities, hands, elbows, knees, will profit immeasurably if you teach your small fry the hand lotion habit. Give her her "very own" and encourage her to use it—just as you do—when she comes in from out-of-doors, after bathing, when washing up for meals. Too young for her own perfume, but not too young to get into yours? Circle this problem with a small bottle of light floral cologne that she can dab on whenever she pleases. No make-up, of course, but a small stick of colorless lip pomade will give her a grown-up feeling, prevent painful chapped lips. Finally, when some special occasion warrants, present your daughter with a fragrance set, one especially designed for pre-teen agers. It will contain such luxurious items as bubble bath, powder mitt and lotion that go to make bathing and cleaning up a treat instead of a tiresome chore. ●



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Only Ernest Hemingway,
author of “The Killers”
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could have written
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Also starring

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With the release of newsprint there is a terrific demand for writers today; many people can write but have not had their work published because they do not know where to send it. From our knowledge of 1800 writers' markets (magazine and book publishers, play and movie producers, etc.), our experienced staff will send you an individually-compiled list of editors **WHO ARE LOOKING FOR YOUR TYPE OF WRITING**—together with their addresses and rates they pay. Writing today is a highly-paid profession, let us help you get into this profitable field. Send outline of your story and only \$1.00 to

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The Lives of Douglas Fairbanks

[Continued from page 27]

for his father was a friend of Franklin D. Roosevelt in the days when the President-to-be was Assistant Secretary of the Navy. Snowball fights and roller-skating races with the young Roosevelts make up part of Fairbanks' childhood memories, just as do seasickness on transatlantic voyages, romps through his father's tremendous movie sets of Nottingham Castle and the Palace of Bagdad, and childish attacks on the statue-like sentries outside Buckingham Palace. "I can remember myself, at about the age of 5, tugging at the trousers of one of those towering guards because I wanted to ask him a question," Fairbanks recalls. "Of course he wouldn't move a muscle or even turn his eyes downward toward me, but I couldn't imagine why. So I kicked his shins; and tried to twitch his rifle out of his hand, and screeched at him—all in vain. It was rather fun."

Young Doug's mother was Anna Beth Sully, daughter of a cotton king, and through her he met business bigwigs and artistic celebrities while still a boy. He spent much of his adolescence with her, but also turned up frequently at Pickfair, the resplendent Hollywood home of his father and his stepmother, Mary Pickford. At Pickfair he met some of the world's great figures. And outside Pickfair, he met a great many movie figures who wanted to get into Pickfair. The vast mansion was the most impregnable social fortress in the West, and invitations to it were as coveted as bids to the White House. Therefore Doug, Jr., found Hollywood stars and executives constantly hovering around him, darting here and there to do favors for him, pressing kindnesses upon him—all in the mistaken hope that his friendship could win them social recognition from his parents.

It was this situation which led directly to young Fairbanks' disastrous debut as a motion picture star. While attending school in Paris, he was the target of frequent attentions from European representatives of Paramount. They wanted him to go back to Hollywood and take the starring role in a Paramount picture. He had told them he was 18, but they suspected this was exaggeration and mentally estimated his age as 17 or 16. Actually he was 13. Young Doug was growing deceptively fast during his adolescence.

At any rate, he looked the part of a 17-year-old, and that was the part Paramount had selected for him: the title role in a picture about a teen ager, entitled *Stephen Steps Out*. Noah Beery and Theodore Roberts, great actors of that era, would appear in the picture with him, so it seemed certain to be a box-office success.

His only previous acting experience had been as an obscure extra in his father's epics; he had been given tiny bits in them since he was 8 years old. But now he was heralded as a boy wonder in such extravagant language that no one could have lived up to the advance billing. The picture proved to be a highly publicized failure.

Young Doug was not the first nor the last son of a famous actor to fall on his face in attempting to follow the parental path. But to make such a conspicuous flop would be a terrible blow to the self-respect of any young boy. It must have been especially mortifying to Fairbanks, who idolized his father and had always cherished a hope of achieving a career in the same profession in which both his father and stepmother shone so brightly. Paramount speedily made it clear there would be no more starring parts for him under its banner. So he went sorrowfully back to Paris for more education.

There, while still in his 13th year, he entered a piece of sculpture in an exhibition, under an assumed name. It won an honorable mention from the judges of the show. Young Fairbanks began to devote himself energetically to sculpture, and to oil paintings as well.

His athlete father was probably baffled and perhaps horrified at this new zigzag of his unpredictable son. "I think he felt that painting and sculpting were all right as sidelines, but that I shouldn't let them dominate my whole life," Doug, Jr., says now. "He tried to influence me in other directions—but this only made me persist more determinedly. If there had been no opposition I might not have gone ahead so hard. I've always been something of a rebel, you know."

The urge to be an actor, however, still burned in the young man's breast—possibly stoked by the determination to go back and "show them" in Hollywood. It is likely that every youngster who has undergone a humiliating failure tells himself that some day he'll return in triumph to confound those who laughed at him; probably Fairbanks was no exception. He discovered that starting at the top and working down could be a rather good way to build a career as an actor. He persuaded Paramount to let him try again in small stock parts, and in between did stage roles to gain experience.

Eventually he was given another chance at a sizeable movie role, and this time he scored heavily in *Stella Dallas* with Ronald Colman and Lois Moran. When Milton Sills made *The Barker*, Fairbanks got a choice part in it, and again heard the sweet music of praise

from critics and fans. The dashing young man with the devilish grin began to be a favorite in his own right, not just as "the son of Douglas Fairbanks." He was starred in Chances, and it went over well. He made a series of puppy-love pictures with Loretta Young, and the public adored them. He made The Dawn Patrol, Outward Bound and Little Accident—all hits. Ever since then—for seventeen years altogether—he has been a Hollywood star.

But while making movies with one hand, he dabbled in all sorts of surprising projects with the other. To quote his own metaphor, he had "one foot in the clouds and the other on a banana peel."

One project was a series of articles about prominent people, which he wrote for the sophisticated, sardonic Vanity Fair magazine when he was only 17 (although he gave himself his usual five-year boost and passed for 22). Clare Booth—later to become Mrs. Henry Luce—was a Vanity Fair editor at that time, and one of Fairbanks' farflung circle of friends. It was she who suggested he write articles, and he accepted.

He found that magazine writing was fun and continued to do a wide variety of it in his spare time. He sold poems to Vanity Fair, bang-bang thrillers to the pulp magazines, an article to The Saturday Evening Post and short stories to Liberty and Red Book. In 1932, he contracted to write one short story a month for Esquire and fulfilled the contract for its full duration of a year.

During these years he also was rambling here and there around Europe and Australia and South America, painting,
[Please turn the page]



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The Lives of Douglas Fairbanks

[Continued from page 101]

politicking, playing golf and tennis, mixing into all manner of social gatherings—and getting married.

While on the stage he had met Joan Crawford, and when he was barely 19 he secured parental permission to marry her. The marriage ultimately failed, but it probably made a more steady and serious man of Fairbanks. Up to this time he had been, in his own words, "like the young man Stephen Leacock wrote about, who 'leaped on several horses and rode off in all directions.'" In his twenties he began to simmer down, giving up some of his more playful hobbies, easing up on his social gadding about and never trying to do more than two or three things at once. He became less of a dilettante and more of a businessman.

By the mid-1930's, he was concentrating fairly closely on his motion picture work, but was also spending a good many thoughtful evenings at home in his library, browsing through rather high-brow volumes on foreign affairs. Hitler's shadow was lengthening over Europe and Fairbanks became genuinely alarmed about the Nazi threat to democracy. He began joining groups which were working to awaken this country to the dangers brewing overseas. "I was always on committees, always making speeches and writing articles, always going to see people," he says somewhat sadly.

When the war began in Europe and half the nation was saying we should not entangle ourselves by sending supplies to England and France, Fairbanks was traveling around the country helping to organize the Committee to Defend America by Aiding the Allies. Soon afterward the U. S. State Department began to be disturbed about certain suspicious occurrences in South America. President Roosevelt, Secretary of State Cordell Hull and Undersecretary Sumner Welles began casting about for someone to undertake a series of delicate missions to Latin American trouble spots. "Maybe young Fairbanks could do the job," someone suggested. Fairbanks was known personally to the President and the State Department; he had traveled widely in South America and made top-drawer friendships all over the continent.

Fairbanks was called to Washington. After a series of conferences at the White House, he departed quietly for South America as a special Presidential Envoy. The precise nature of his missions has remained secret to this day, but in 1941 President Vargas of Brazil presented him with the Order of the Southern Cross for undisclosed "special services."

Douglas Fairbanks is a suave, charming, steely-eyed young gentleman who can handle himself like a cat on a fence,

and there seems to be no doubt that he proved himself highly valuable to the State Department. Over a period of several years he carried out a number of invisible, informal diplomatic jobs for the government in various parts of the world. Nine months before Pearl Harbor, however, he decided that the United States would soon be forced into the war in self defense, and that he might as well get a running start into action. He finished up his last pre-war picture, *The Corsican Brothers*, then joined the Navy in March, 1941, as a lieutenant (j.g.). Shortly afterward he found himself in the North Atlantic on convoy duty, trading shots with German submarines in the "undeclared war" that went on for months before the Nazi declaration of war.

For the next five years he was in the fiercest kind of action all over the world. When asked about it, he'll wittily avoid discussing any of his adventures. "My battles keep getting bloodier and more hair-raising and less accurate each time I tell about them," he'll say. "All that really happened to me, though, was that instead of being a 'yes man' I became an 'aye aye' man."

Now that the war is over, Fairbanks has traded life-or-death adventures in war theaters for make-believe adventures in movie theaters. His current picture, *Sinbad the Sailor*, shows him leaping balconies and bedeviling pursuers with a nonchalant gaiety that will remind old-timers not only of his own pre-war adventure pictures, but also, irresistibly, of Fairbanks the elder in *The Thief of Bagdad*. This is, roughly, the sort of movie Fairbanks wants to make from now on. His RKO starring contract expired with the conclusion of *Sinbad* and he has now embarked on a career as an independent producer, with plans to make two or three pictures a year in this country and one in England.

At the same time, Fairbanks is still up to his necktie in political activities. He is national vice-president of the American Association for the United Nations. He is a director of Americans United for World Government. He is an active member of the American Veterans Committee—widely known as A.V.C.—and of the American Academy of Political and Social Sciences, which sends him weighty publications to peruse at regular intervals.

It seems paradoxical that such a serious thinker should choose to make such frothy motion pictures as Fairbanks does. *Sinbad the Sailor*, of course, is a fairy tale from the *Arabian Nights*. *Terry and the Pirates*, one of his forthcoming efforts as an independent producer, comes

straight from the comic strips. The Exile, his other production now in the planning stage, is a romantic story about King Charles II during his years of exile from the throne; it is full of swordplay and horses and mustachios and screams in the night. Altogether, it seems a rather light bill of fare to come from a man who is trying so earnestly to help build a better world. But Fairbanks insists there is a pill of philosophy, thickly coated with sugar, hidden deep down inside each of his pictures.

"My pictures will never try to drive a message home with a sledge hammer," he explains. "There is a moral, or a nugget of philosophy, in each of them, but it's not spelled out in capital letters. To make the message obvious would be to spoil both the message and the picture, it seems to me."

The message of Sinbad, as Fairbanks sees it, is that happiness doesn't come from material possessions, but from a state of mind. "The people in Sinbad run themselves ragged in a search for treasure," he points out. "When they find it, it's nothing. Sinbad wins happiness through his carefree outlook on life, not through getting a treasure."

As for The Exile, it is built on a poignant romance between the exiled king (played by Fairbanks) and a peasant girl. When he is called back to the throne, he is forced to give up the girl. "The king finds that he must choose between his duty to his country and the woman he loves," he says. "Sometimes one must give up happiness for the sake of others—that's the thought behind this story."

Fairbanks seems to be enjoying his new freedom as a producer, and so do the people who are working with him. "I'm not a hair-tearer or breast-beater," he says. "I like to make a movie at a leisurely pace and take time to enjoy life. I was a bit fed up with being a contract player. One gets tired of arguing with people—it will be pleasant to let people argue with me for a change."

He also finds it pleasant to return to matrimonial life after the years in military service. He was married to Mary Lee Eppling in 1940, and they now have two daughters, Daphne and Victoria. The family lives in what Fairbanks irreverently calls a "young palace" in Pacific Palisades, and is also looking forward to vacations at Boxwood, the Fairbanks farm in Virginia, where Mrs. Fairbanks and the girls stayed while papa was off to the wars.

Life seems to be settling down at last for the young man who has flitted through so many different kinds of life. Apparently he will stick to being a movie maker and movie actor for a while. But there's no telling when he may be side-tracked again into the life of a diplomat, or a poet, or a politician. He likes them all! ●

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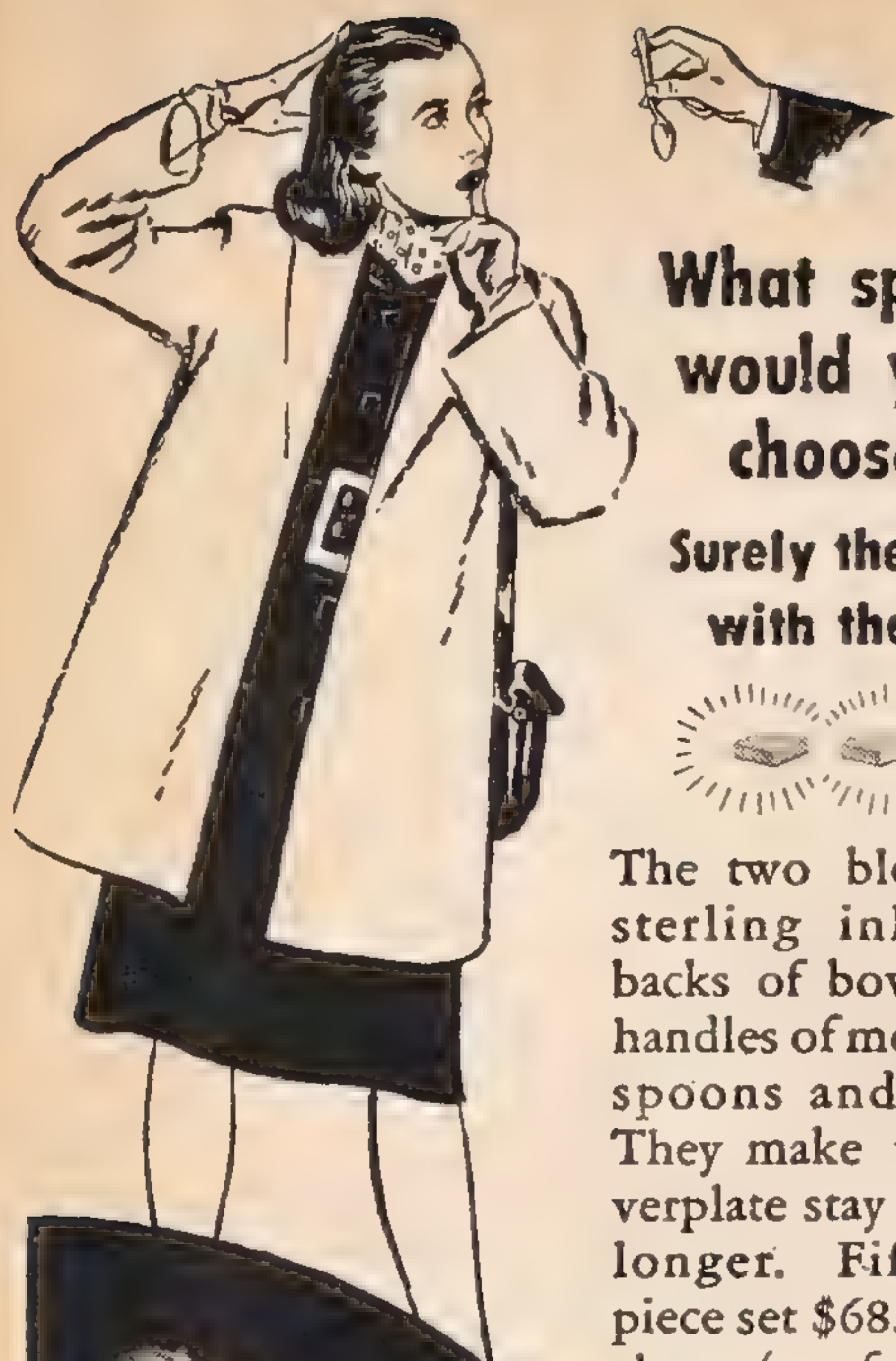
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Popping Questions at Tom Drake

[Continued from page 40]

and see them through. I decided to go to New York to pursue a stage career and that's how I started acting.

Q. How would you spend what you knew was your last day on earth?

A. I'd get married again. I wouldn't wait twenty-six years.

Q. What is your most persistent nervous gesture?

A. Drumming my fingers on a table or on my knee, and pacing the room. I can't be still.

Q. What poignant childhood memory do you recall most vividly?

A. The way we all avoided stepping into the living room for years after my father died. That room brought back so many warm and happy memories of the evenings we'd all spent there that none of us had the heart to enter it again. And I remember, too, that after Dad died there were no more big Sunday dinners that used to be a great family event.

Q. What was the biggest bluff you ever pulled?

A. I didn't pull it intentionally, it just happened. Clare and I lived on our trust fund in New York. It was a very modest allowance, but somehow the term "trust fund" seemed to imply that we were heirs to millions. A certain group of people began to rush us, inviting us to wonderful parties and entertaining us lavishly. When we denied that we were rich these people thought we were being cagey. Finally, when one of the men tried to talk me into buying a big chunk of stock I had to convince him that Clare and I had only a small income and not the millions he thought. Slowly but surely we got the brush-off. But it was fun being a millionaire for a month.

Q. Are you an ice-box raider?

A. Yes. I usually go for hamburgers, celery and ice cream when I indulge in midnight food forages.

Q. Of what unpleasant quality are you sometimes accused?

A. People who don't know me well think I have no sense of humor because I'm usually quiet and appear to be serious. I'm not as serious as I look.

Q. What is your taste in music?

A. I like popular music, semi-classics and almost every recording Frank Sin-

atra's made. I don't go for Hawaiian music or opera.

Q. Do you like to doodle?

A. Yes—I always doodle between scenes, and they're invariably little caricatures of Garbo.

Q. What do you eat for breakfast?

A. Just coffee—about twelve cups! I drink coffee all day long.

Q. How did you develop the coffee habit?

A. When I was broke and living in a small apartment in New York I found it very easy to fill up on coffee. The habit has remained.

Q. What was the most difficult scene you ever played?

A. The one in *The Green Years* where I throw a sacred medal to the skies and say, "I don't believe in God anymore." I had to be very careful or else it might be considered sacrilegious by a good many people.

Q. What can't you understand about women?

A. I can't understand why they spend an hour and a half in the tub getting fresh and clean and then ruin that fastidious effect by plastering a heavy veneer of make-up over their faces that makes their complexions look greasy and caked-up.

Q. What fault of yours are you trying to correct?

A. Biting my fingernails. They still look chewed down to the bone, but you should have seen them a month ago!

Q. What is your greatest expense as a star?

A. No particular one, as I don't own a big home, a swimming pool, a yacht or a station wagon. There are certain expenses in the business, such as hiring a secretary now and then to help me catch up with my mail and buying more expensive suits than I ordinarily would because they're the clothes I wear before the camera. But on the whole I don't put on a front and don't find it necessary to do so.

Q. What was one of the greatest disappointments of your life?

A. Losing a role in the stage version of *Life With Father* years ago because I

had grown tired of waiting. I signed a contract with a stock company only two days before it went into production and it almost broke my heart not to be able to go into the play.

Q. What possession of yours has the deepest sentimental memory for you?

A. An old ring of my father's which I still wear. It used to go into hock regularly, but as soon as I got hold of a few dollars it was the first thing I bought back.

Q. Do you get depressed easily?

A. Very. And over nothing at all.

Q. Were you ever in awe of anyone?

A. Of Cary Grant, but he set me at ease as soon as he realized how pop-eyed I was of him. It happened during the shooting of my first picture, *The Howards of Virginia*, in which I had the role of Cary's 13-year-old son. When it came time for me to speak my line, I was so petrified that when I opened my mouth no words would come out. Absolutely none. I had played on the stage before so it wasn't self-consciousness about acting as much as it was a certain awe of working with an actor as celebrated as Cary. I thought I'd be thrown out of the picture. Cary started to laugh and told me that the same thing happened to him when he was working with Irene Dunne. That loosened me up and I was able to get the words out in the next take.

Q. How do you rate as a dancer?

A. I'm the slow-and-easy kind.

Q. What is your favorite form of entertainment?

A. Going to the races or to the fights.

Q. What is your hobby?

A. Horses. I love to ride, but I'm even more interested in the breeding and blood lines of horses. It's my ambition to own some race and saddle horses and have my own stable.

Q. Do you like hats on girls?

A. It doesn't matter. I even like extreme hats, provided they're not garish.

Q. How do you keep fit?

A. I get up every morning and go to bed every night. I'm just a lazy guy.

Q. What picture did you most enjoy working in?

A. My latest, *The Beginning or the End*, because it's my first really adult role. I've played young boys in all my other pictures.

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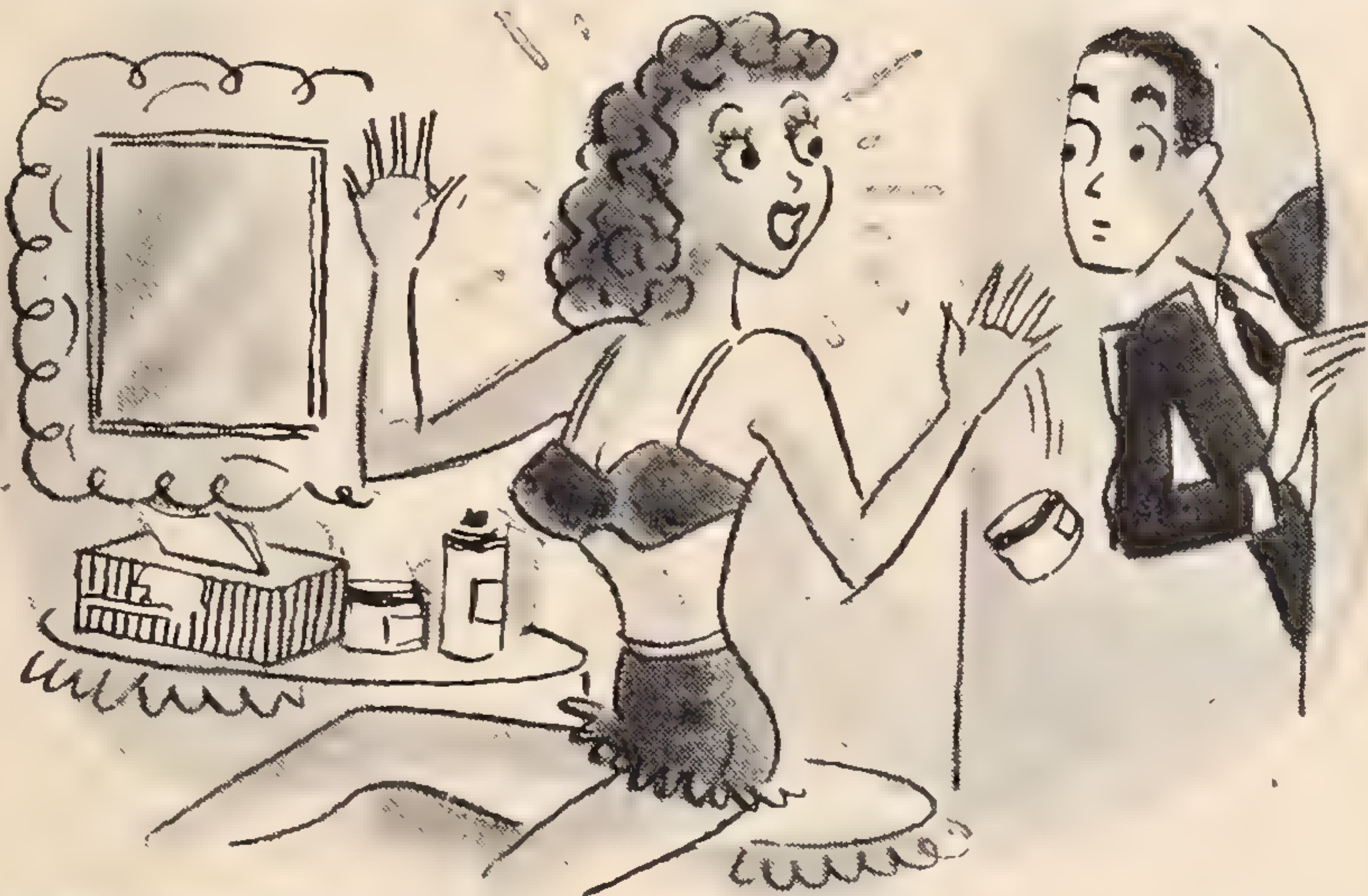
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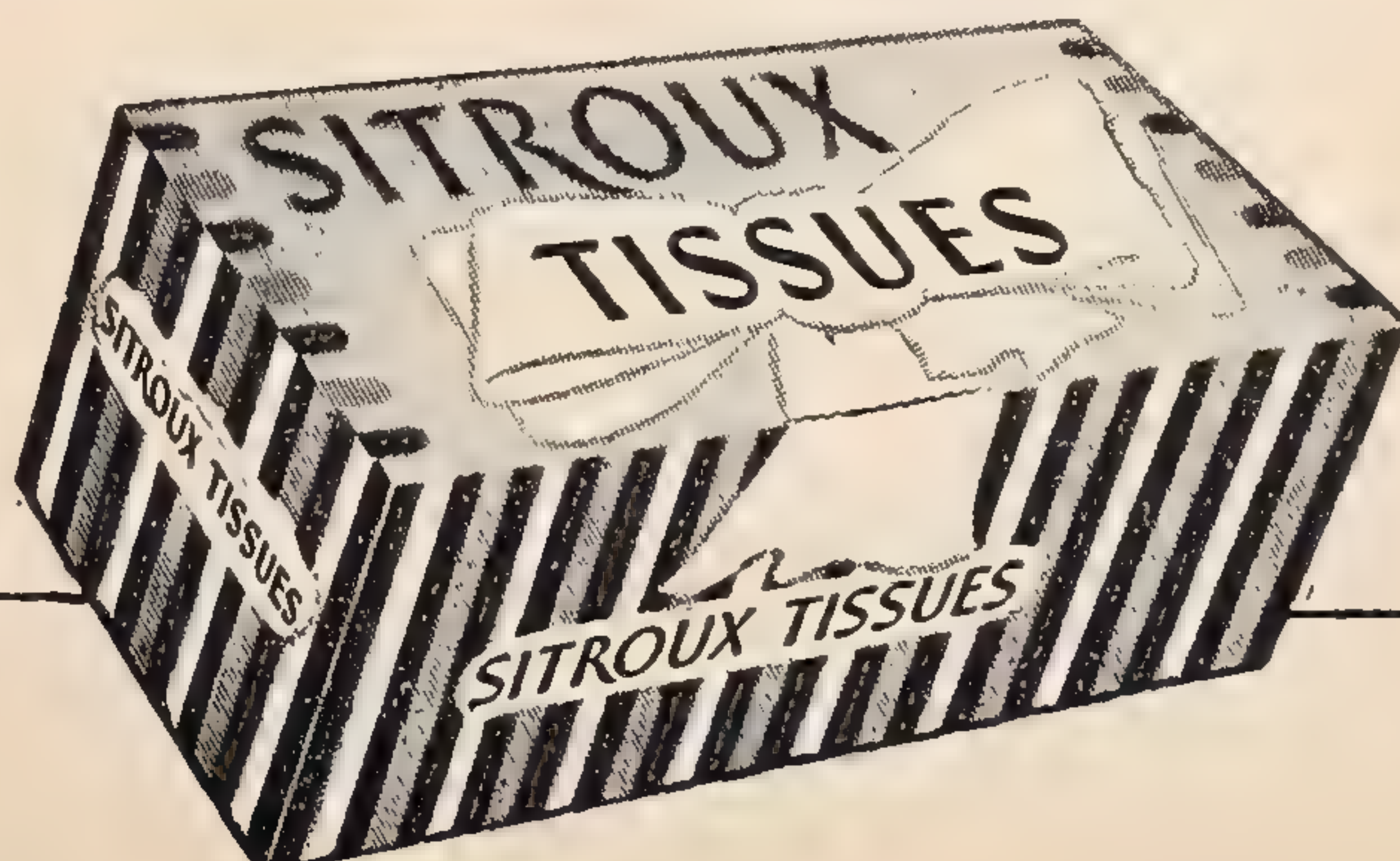
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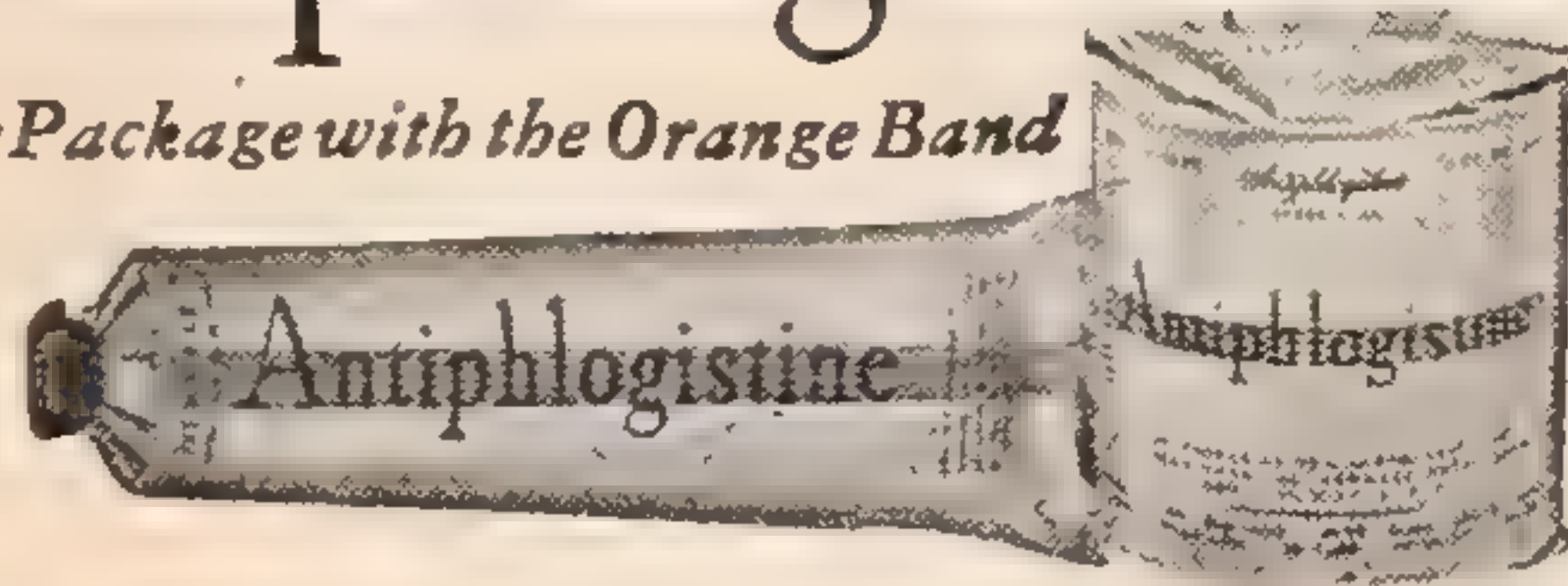
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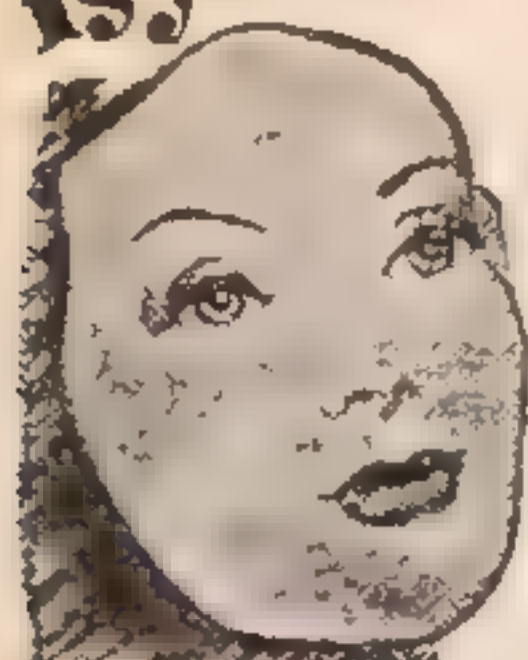
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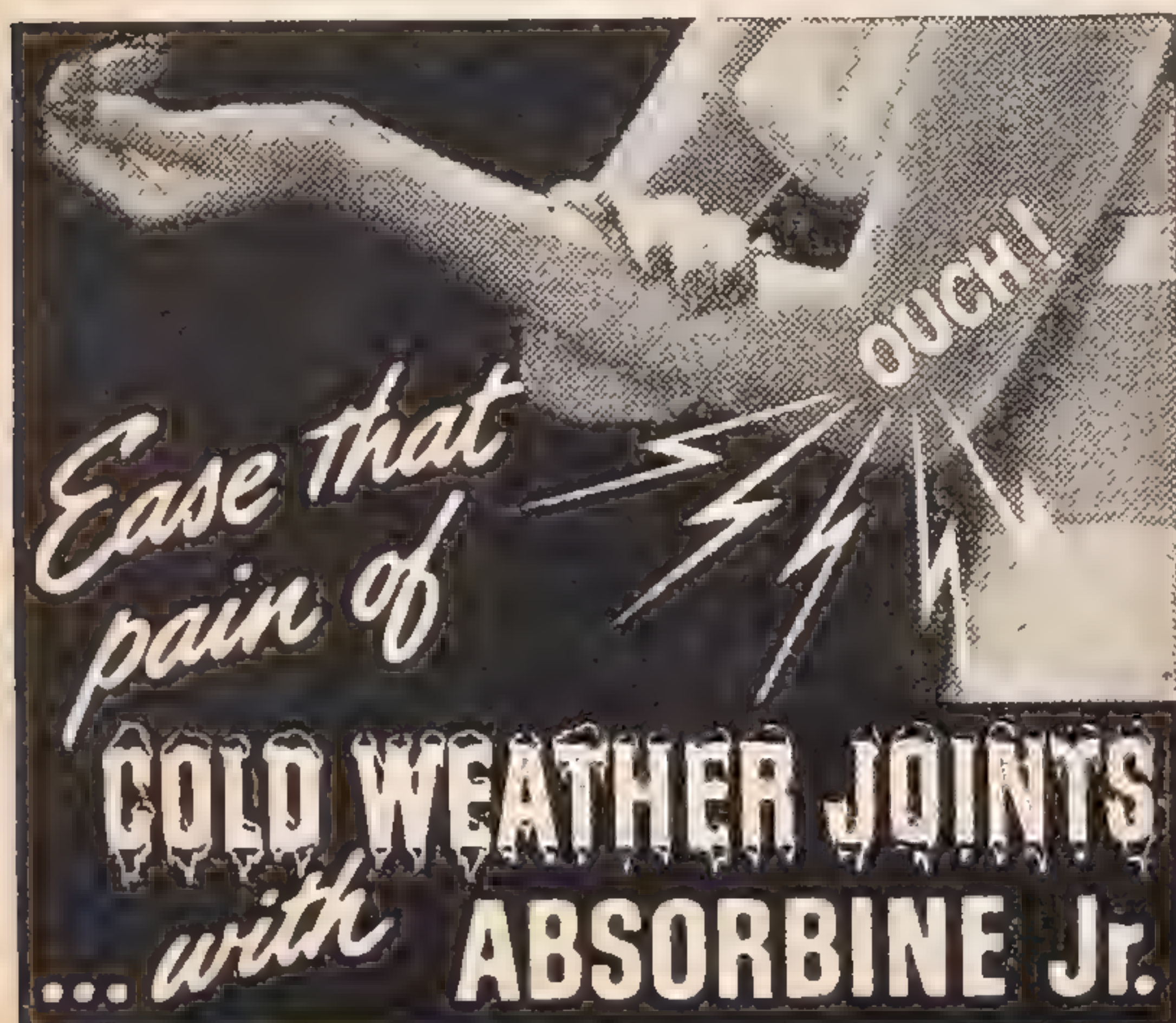
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Let's Pretend You're Mrs. Humphrey Bogart

[Continued from page 43]

make-up but lipstick, bounce around in shorts or slacks and usually skin your hair back in braids like a child.

Your husband has his paradoxical side too. A screen tough guy, he likes breakfast in bed. Says it relaxes him.

Your household is very informal. But you have a colored butler who talks with an Oxford accent like Ronald Colman, and calls you and your husband "M'lady" and "M'lord."

You were always an ambitious career girl. You were born in New York, worked as a fashion model and trudged from one theatrical office to another trying to get a stage break. Now that you're a star, you've given it second place to your marriage. If career interferes with your domestic life, the career gets the boot. Because your husband loves to live on his boat, you gave up all kinds of opportunities last summer for interviews and photo spreads, which would have meant valuable publicity to your career, to stay on the boat with your husband. You'd like, more than anything, to have children.

When you first met your husband, on the set of To Have and Have Not, you were a little frightened of him and prepared not to like him. You thought he would be rough, unfriendly and a bit of a tough guy. To your surprise you discovered he was extremely thoughtful and kind, understood that you were nervous and tried to make you feel at home. Besides, you learned he was an extremely well-informed and well-read person.

Your husband never proposed to you. You just decided to be married on Louis Bromfield's rambling farm in Mansfield, O. You wore a dusty pink suit, your husband a gray flannel suit—the first new suit he'd bought in a year.

Your husband is very indifferent about clothes. He likes his suits freshly pressed every day, but that's the extent of his sartorial demands. He owns only one coat, a trenchcoat. He had another, but lost it on a train and never bothered replacing it. He owns but four suits, including the gray flannel one he was married in. He has one pair of moccasins which he wears all the time. He hates to go near a store. You buy his shirts, ties and socks. His tailor has his measurements and you help him select the material, so that he can get a suit with a minimum of fitting.

His food tastes are Spartan, and never change. For years he's ordered the same lunch, eggs and bacon. He often takes his lunch to the studio from the house. You prepare it. It's a cinch. Just hard-boiled eggs. He's a small eater. For dinner give him hamburgers and green

onions seven nights a week and he's happy. His other favorites are spaghetti, steaks and curried foods with chutney. He doesn't touch desserts. You like lemon meringue pie.

The most difficult adjustment you had to make when you became Mrs. Humphrey Bogart was learning how to run a large house with servants. Having been an apartment dweller all your life you were unprepared to tackle a large establishment. You made every mistake possible at the beginning. You gave the servants confusing orders and weren't sure of yourself. Your husband was very patient, smiled and explained without fuss what to do. He makes no demands around the house. He asks only that the house look comfortable. The servants are crazy about him. The maid, May, has been with him twelve years. May's son plays the piano for you at many of your parties.

You do most of the talking at home. You're as enthusiastic as a child and your husband likes to have you talkative and gay. He's taciturn and unemotional by nature, and says little. When he comes home from the studio, he gets into a sport jacket and shirt without a tie, and into his moccasins. You wear slacks or Chinese pajamas.

You used to wear very tailored suits. Your husband likes softer touches, so now your clothes are more feminine. You own two hats, a beret and a sequin skull cap for evening which you've never worn.

When he thinks you look nice he says very little except, "You look cute tonight." But his pleased expression says more than the most extravagant compliments. But if he doesn't like what you're wearing, he tells you so.

Your husband's friends have become your friends, and it's to your credit that you've been able to fall in with his crowd so easily because they're an older group; liberal thinkers, writers, newspapermen, intellectuals, people who have traveled a lot and men who talk and argue. Among his closest friends are novelist Louis Bromfield, the Mark Hellingers, Thornton Delehanty, the writer, Peter Lorre and his wife and Jules Buck, the photographer, and his wife. When you entertain, dinner is usually followed by a spirited and uninhibited gabfest in the living room where everyone stays up late arguing politics and the finer facts of life with good-humored, robust talk. You have the proper refreshments at hand, but you yourself never touch anything stronger than tea.

You've adapted yourself thoroughly to your husband's tastes. Because he's crazy about boating, you've become quite an

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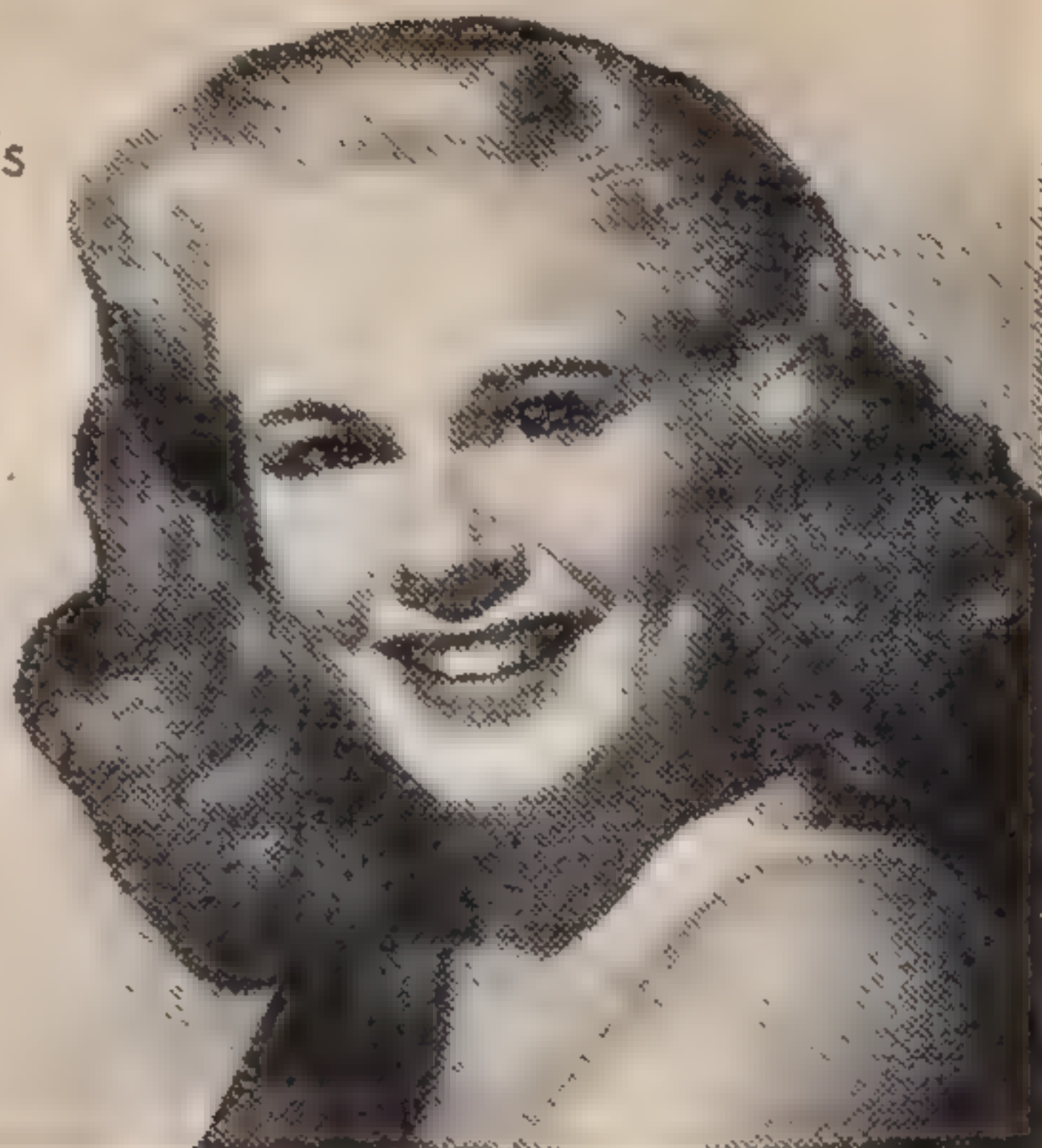
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STERI-SEAL, Columbus, Ohio

STERI-SEAL

To Dance or Not to Dance

[Continued from page 33]

dramatic, this argument is one for dancing. I think dancers are creators, not the imitators that actors must be. An original dancer creates his own routines out of his thoughts and experiences, and he gets a big wallop out of building something that is entirely new. The sense of personal gratification is very warming, because you know you've designed and executed something no one else has done in your own manner before.

Naturally, actors must depend upon others to write their lines for them, so that phase of their work must be unoriginal. They're reflecting the thoughts and actions of the writer, and it's the skill they show in depicting these pre-arranged situations that makes them artists.

On the other hand, being one who's not too keen on hard labor, I can think of a superb argument for being a dramatic actor. Dancers must work hard to keep in good physical shape. They get up early and go through workouts at the gym, then they continue at rehearsals. It takes a lot more time to prepare a dance sequence for filming than for a dramatic scene of the same length. No matter how you look at it, it's the dancer who puts in the longer hours.

When I weigh this point against the pleasure I've had in doing a good dance number, as in *Anchors Aweigh*, I get the feeling that it's been worth all the effort. There's an exhilaration to dancing that's lacking in a dramatic scene, but there's also a deep satisfaction in doing a moving dramatic portrayal.

A very important argument in favor of straight acting is the fact that non-dancing actors don't have to face the per-

ceptible physical deterioration that must come to all dancers. Unfortunately, you can't stay young forever, much as you may try to fight the ravages of time!

Dancing, to be done well, must be done every day. But I don't dance every day. I'm getting older, and as the years creep along, I find my mental comprehension and desire for dancing betterment is losing pace with my physical deterioration. This is a brash statement coming from a picture player, but it's the obvious truth, so let's face it.

I'll put it this way. If I decide to concentrate on dramatic roles, I won't have to worry about the dancer's constant battle against time. A period of ten years is comparatively insignificant to an actor after he has passed his thirtieth birthday, but it's mighty important to a dancer! Then, too, I've noticed that actors generally last longer than dancers. There are plenty of fine performers who are touching the 60 mark, but who ever heard of a dancer in top form at that age?

From a straight business point of view, musical films make the most money for the box office, so the demand for dancing is constant. However, the turnover of talent in the field is terrific, and you can't blame a dancer with a choice if he looks forward a bit into the future.

Fred Astaire quit while he was still great, and for this I admire him tremendously. I know I won't dance after I can't dance well, because I think there's nothing sadder than to see an artist who keeps capitalizing on his former reputation. If I come to the conclusion that I've gone over my peak, I'll stop dancing for the public and do it only for my own pleasure.

Have you sent in YOUR vote?

The deadline for ballots in

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is February 10!

VOTE TODAY FOR:

Your favorite actor

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Your favorite picture of 1946

Your favorite up-and-coming young actor

Your favorite up-and-coming young actress

I remember what a genuine satisfaction I derived out of acting in *The Cross of Lorraine*, a very dramatic picture in which I took a straight role. It wasn't very successful according to box-office standards, but it stays with me as one of the best things I've done in motion pictures. The lack of public reception for the movie might be an indication that people didn't want to see me in a non-dancing role, and yet there were others in the cast who have their own particular following.

Then again, would I tire of playing continuously in one type of picture? In the past I've alternated a musical with a dramatic picture, so that I've had an interesting variety. I have a yen to work in a dramatic film of Academy Award caliber—as does every actor—but when I contemplate not dancing again, I undergo an acute sense of loss.

Both sides of the argument are so convincing that I wonder why we can't have a musical which combines dramatic acting with dramatic dancing? This hasn't come to motion pictures yet, although it has been done on the stage a number of times, but perhaps we'll get to it eventually. This might easily be a solution to my dilemma.

I dislike the thought of giving up dancing for a strong personal reason. I'm a champion for a cause. Too many people think of men in the terpsichorean

profession as lacking in masculinity, and have a strong antagonism toward male dancers. Dancing is essentially a graceful form of art which must be expressed in rhythmic motion, and too often people regard men who use this media as short on ruggedness. That's a foolish conception of long standing which is completely nonsensical, and against which I've been fighting ever since I became a professional dancer.

I like dancing because I enjoy doing my own choreography and stylizing. To me there's quite a thrill in dreaming something out of thin air and seeing it come to life. You know it's all yours, nobody else wrote the script, you yourself did it all from beginning to end. I get as much satisfaction out of this as a writer or painter gets out of his own finished product.

Yet when I get up mornings and go through my workout, I find myself envying dramatic actors who live a less strenuous mental and physical life. No, I don't mean that I really envy them in the full sense of the word; it's merely that no matter what side of the fence I'm on, there are times when the grass looks greener on the other side.

I started working in *To Kiss and To Keep* with the idea that I'd do no dancing in the picture, but because of numerous requests, some routines were inserted. I was out of practice after having been

in the service, so I had to double up on rehearsals to get back into shape. Then when I had a touch of the flu, I often reminded myself it would be wonderful to be a dramatic actor and not have to go through a difficult dance number with a high temperature.

It requires almost twice as much time to make a musical as it does to complete a dramatic picture, and because I'm the only male dancer on the MGM lot, my real problem is to see that everything I do is not a musical, with no time left for any other sort of role. I like acting, but I like dancing, too, so where do we go from here?

You see where all this gets me? I've given you my conclusions on both sides of the question, and I still don't have an answer. At this writing I have a definite slant toward the dramatic, but by next week I'll probably be leaning the other way. Will it be Gene Kelly, dancer, or will it be Gene Kelly, dramatic actor? Or can we bridge the two and strike a happy compromise?

I don't know. I'm still up in the air about the whole business. If you were I, what would you do?

(Ed. note: Send your answer to Gene Kelly, c/o MOTION PICTURE Magazine, 1501 Broadway, New York 18, N. Y. His decision will be announced in a future issue.)

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SANITARY BELTS



Robert Walker, right, scores as Jerome Kern in this lavish MGM drama-musical, with Van Heflin as cohort and arranger

Till the Clouds Roll By

Tony Martin and deadpan songstress Virginia O'Brien shine in spectacular Show Boat sequence. Sinatra's in it, too



This month it is MGM's turn to bring forth a big Technicolor film biography of a famous American tunesmith. . . . Their choice for eulogy is Jerome Kern . . . out of whose sedate life they have fashioned a flamboyant and highly dramatic story that measures up to the typical Hollywood treatment of lives and times of our modern composers. . . . Like its predecessors . . . Till the Clouds Roll By gets its vitality from Kern's music rather than from the facts of his existence. . . . Frank Sinatra, Judy Garland, Van Johnson, June Allyson, Lucille Bremer, Kathryn Grayson, Tony Martin, Johnny Johnston, Angela Lansbury, Dinah Shore, Lena Horne and Virginia O'Brien . . . all get at least one of Kern's beautiful songs to sing. . . . As a matter of fact, about the only people who don't sing in the film are Robert Walker . . . who plays Jerome Kern . . . Van Heflin . . . who portrays James Hessler, Kern's best friend and arranger . . . and Cyd Charisse . . . who does a sprightly ballet number to Smoke Gets in Your Eyes. . . . As a story, Till the Clouds Roll By is concerned with the struggles of a young composer to be recognized by Broadway . . . a not unfamiliar notion in musicals . . . without which Hollywood would be hard put to find sufficient dramatic conflicts to hold your interest. . . . This is briefly spiced with the personality conflicts between Marilyn Miller (Judy Garland) and Hessler's daughter (Lucille Bremer). . . . Directed by Richard Whorf . . . Till the Clouds Roll By was filmed in two distinct sections . . . the narrative as one unit and the big stage numbers as another. . . . Set designers for the musical scenes have outdone the grandiosity established at MGM in Ziegfeld Follies . . . the finale number being the most spectacular filmed at the studio. . . . In it, eight major stars are on the stage at once, competing with a 150-voice choir and a 100-piece symphony orchestra. . . . The film ends with a sweeping medley of Kern's recent songs . . . topped by Sinatra singing Kern's biggest hit, Ol' Man River. . . . It is a fitting climax to a very pleasurable evening of music.



By Mary Callahan

Here Are The Latest Developments On The Hollywood Social Front

MARRIAGES

The secret marriage on October 14th in Tijuana, Mexico, of Lois Andrews and actor Steve Brodie was announced recently in Hollywood by Lois' first husband, George Jessel. Lois' second marriage to singer David Street was annulled.

Tom Brown and Barbara Gormley were married in Sacramento on November 9th. Comedian Lou Costello acted as Mr. Brown's best man.

Bandleader Charlie Barnet married Rita Merritt in Tijuana on October 4th.

The rumor still persists that Evie Wynn will become Mrs. Van Johnson as soon as she divorces Keenan.

Paulette Goddard's mother, Alta Goddard, married Donald C. Jacobson on November 3rd in the Little Church of the West, Las Vegas.

Actress-author Ilka Chase, who divorced her second husband, actor's agent William Murray in Nevada last month, married Dr. Norton Sager Brown of New York on December 8th.

Stage actress Marianne Stewart became the bride of stage and screen actor Louis Calhern in New York on November 25th.

BIRTHS

Celeste Holm, star of the New York stage hit, *Oklahoma!*, and currently appearing in 20th Century-Fox films, became the mother of a son, Daniel Schuyler Dunning, on November 5th. Miss Holm is the wife of Schuyler Dunning, airlines executive.

Mr. and Mrs. Jack Reynolds—she's Marjorie Reynolds, the Paramount actress—became the parents of a daughter, Linda, on November 19th.

Bandleader Bob Crosby, brother of Bing,
[Please turn the page]

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star of "CALL ME MISTER".

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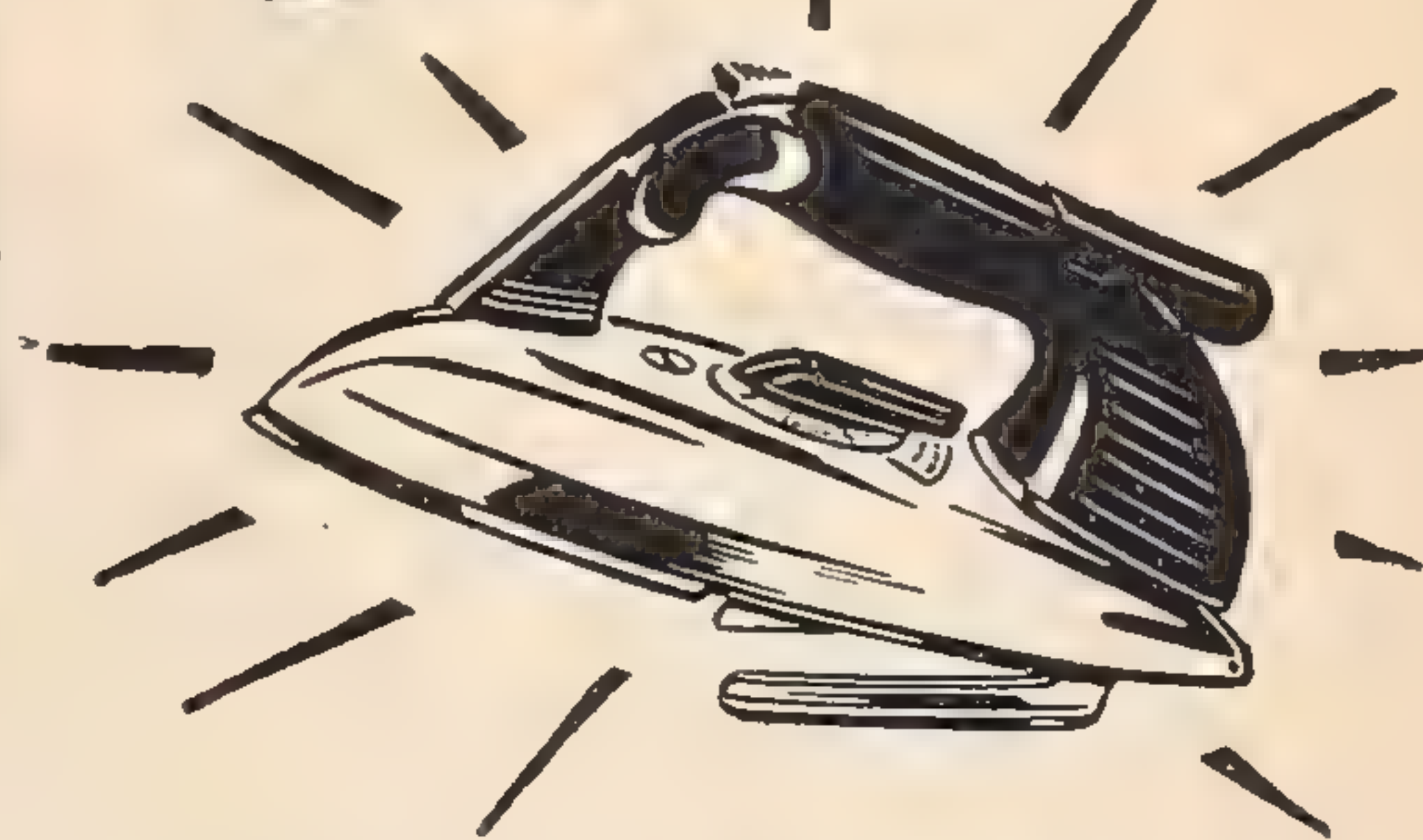
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Motion Picture's Bulletin Board

[Continued from page 111]

became the father of a son born November 23rd.

Blonde bombshell Betty Hutton gave birth to a daughter, Lindsay, on November 23rd. Betty is married to camera manufacturer Ted Briskin.

Paramount actor Wendell Corey, recently of the New York stage, and Mrs. Corey became the parents of a son on November 19th.

DIVORCES AND DIVORCE RUMORS

When fully recuperated from an automobile accident, which resulted in the premature birth and death of a baby daughter, Ann Miller will divorce her husband, Reese Milner.

Laraine Day filed suit to divorce Ray Hendricks on November 20th and is currently being linked romantically with Leo Durocher, manager of the Brooklyn Dodgers.

The Conrad Nagels—she's Lynn Merrick, Columbia actress—have separated.

The July 11th marriage of actress Judith Anderson and theatrical producer Luther Greene lasted only four months. They announced their separation shortly before Thanksgiving.

Vera-Ellen, movie actress and dancer, obtained a divorce on November 27 in Los Angeles from Robert Hightower. They were married in New York in 1941.

Mrs. Jack LaRue, wife of the screen tough guy, is in Reno to obtain a divorce.

Ann Rutherford and David May announced their separation.

Una Merkle plans to start divorce proceedings in Florida against her aviation executive husband, Donald L. Burla.

DEATHS

Mrs. Leon Errol, the former Stella Chatelaine, a Ziegfeld Follies beauty, died in Hollywood on November 8th following a cerebral hemorrhage.

Hollywood lost one of its finest character actors when Donald Meek, 66, died on November 18th of leukemia. The veteran actor was born in Glasgow, Scotland, and came to Hollywood in 1929 where he appeared in hundreds of movies and became famous for his portrayals of Milquetoast characters.

Blonde Mothers and Children Shampoo Hair Shades Lighter!



When They Use This New SAFE 11-Minute Home Shampoo

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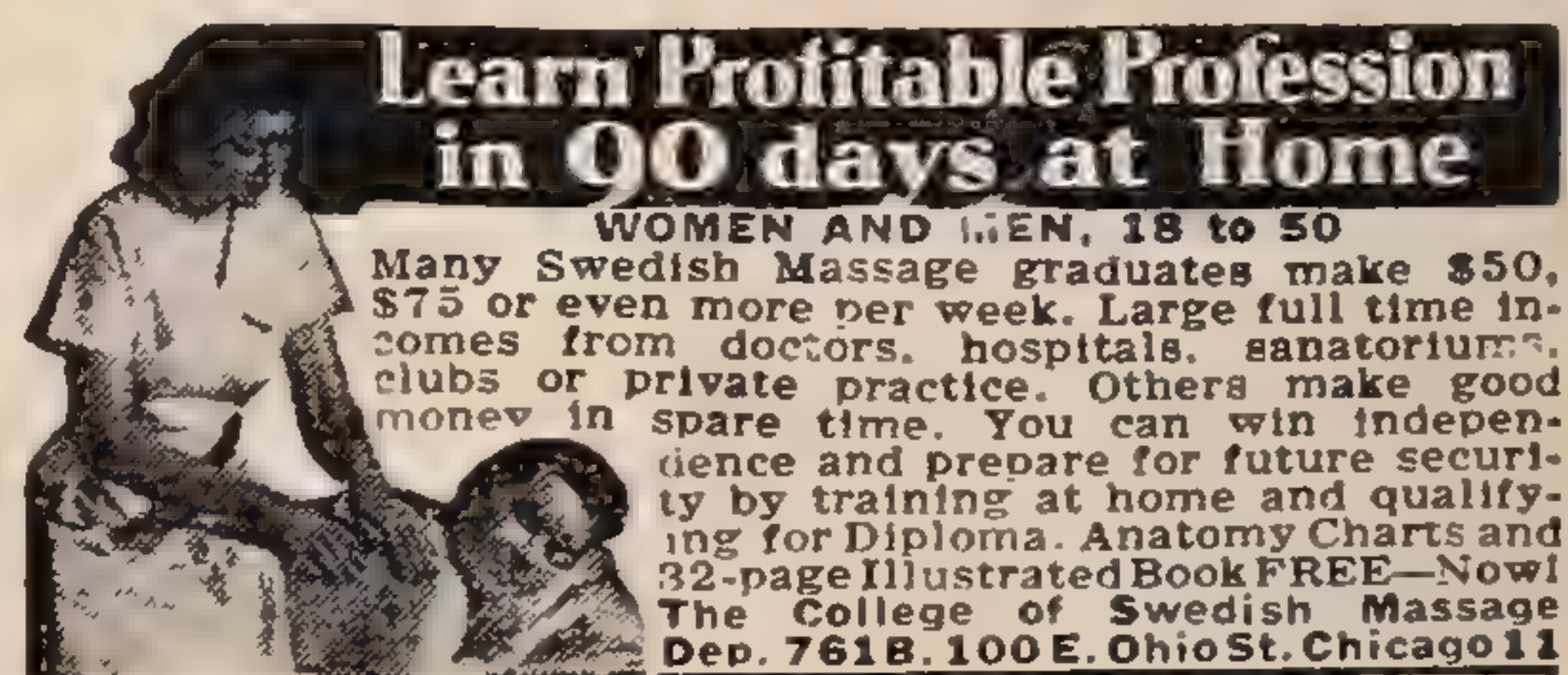
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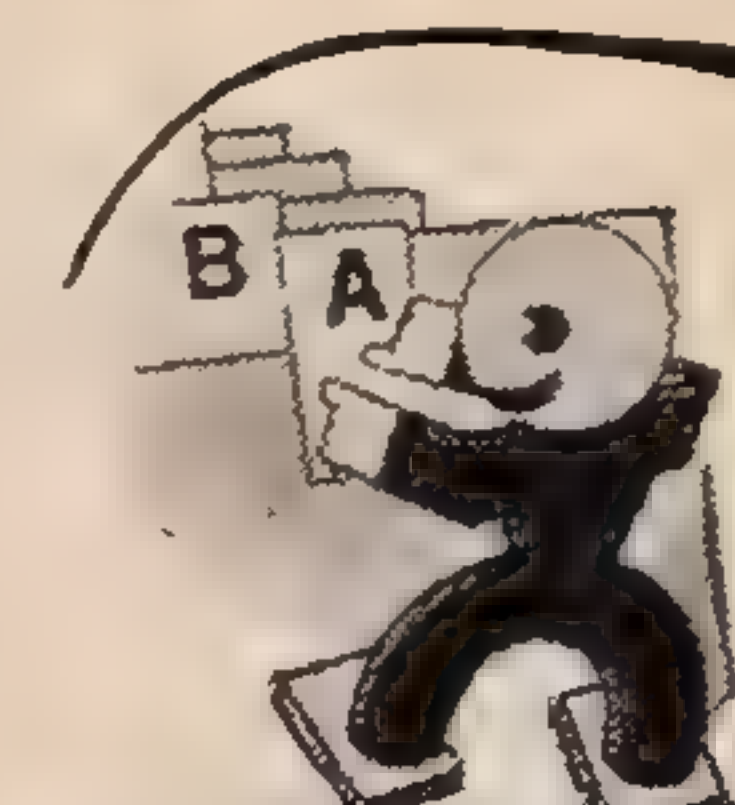
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What gives each file a guiding mark Like lighted street signs, after dark?

Dennison INDEX TABS

At Stationery Departments Everywhere

Let's Gossip

[Continued from page 30]

any "secret" that her ambition is to be a bride. She's made it three times now in twenty-two years.

Desi Arnaz and Lucille Ball came as Mr. and Mrs. Pirate, Dinah Shore as a Western beauty and George Montgomery a cowboy. Ann Rutherford was one of the prettiest of all in black lace stockings and tulle skirt. She told us she was supposed to be a Folies Bergere chorine.

The entertainment for the evening was kid games—and the stars themselves did the performing. Esther Williams, Janet Blair and Shirley Temple tried to guess their husbands' noses, inserted in slits in a black cloth. Janet was the only one who guessed right.

Marilyn Maxwell and David Street tied on blindfolds and tried to eat an apple together. Looked like fun—for both of 'em.

For one whole evening the sophisticated stars acted like kids, proving again it's more fun to play make-believe than anything.

★

THAT WILD-EYED RUMOR about a bust-up between Ingrid Bergman and her Dr. Peter Lindstrom had everybody in town frantically checking his gossip sources. Including Ingrid, who spent hours on the long-distance wire trying to find out who started it. And why.

We're inclined to think somebody was trying to spark up a dull evening. Dr. Lindstrom flew east, to be with his gorgeous wife during her Broadway stage show. From this end it looks like everything's hunky-dory, as usual.

★

ROBERT WALKER seems to go for ladies a few years his senior. A while back it was be-dimpled Sonja Henie. Now it's Lee Marshall, who used to share calling cards with Herbert Marshall.

Lee's been spending a lot of time at Palm Springs these days, which is where you'll find Bob, too. He hops down there every time he gets a minute or two off from his movie chores.

★

SPOTTED ELLEN DREW and Sy Bartlett, the writing spouse she just shed via the local divorce mills, snuggling up in public at La Rue's. They looked mighty friendly for two people who couldn't get along together under the same roof.

"No, this is not a reconciliation," they told us.

Maybe not. But they decided to try

[Please turn the page]

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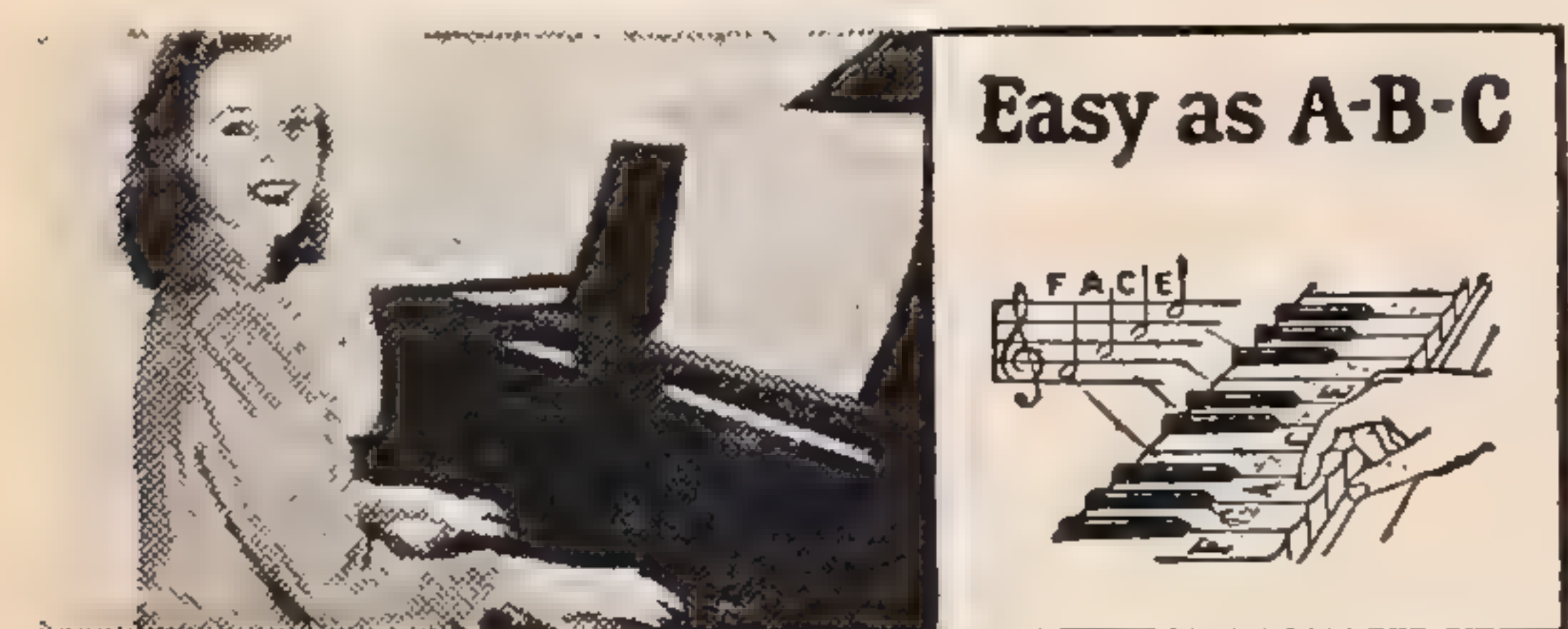
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Let's Gossip

[Continued from page 113]

it again once before. And who knows? Sy's been toting a torch tha-a-a-t high ever since Ellen got her first papers.

★

LUCILLE BALL and Desi Arnaz just celebrated their sixth wedding anniversary, but now they pop up with more wedding plans. Yep, they're gonna get married all over again—this time in a church.

"Last time it was a justice of the peace in Connecticut," Lucille told us. "But now we're going to do it right—with a big ceremony and all the trimmings."

They're not sure just where yet. Maybe Hollywood, says Desi. And maybe Santiago, Cuba.

★

SUSANNA FOSTER, who sort of picked up where she left off with Turhan Bey when he joined the army, isn't letting her romantic inclinations slow down that determination to study grand opera in Switzerland.

"I'll be on my way to New York before long," she said. "And keep your fingers crossed for me. I'll be driving cross-country all alone."

While she's warbling in the Alps, we doubt if Turhan will pine away from loneliness. Audrey Totter's very much in town—and very willing to see that he has entertainment of an evening.

★

ALL THAT FUSS about her dates with Leo Durocher, manager of the Brooklyn Dodgers, is plenty silly, Laraine Day tells us. She's getting a divorce from Ray Hendricks, she says, so what's so sensational about a girl having dinner with another man?

"He's just a pal of mine," she said. "Anyway, now is no time to talk about another romance."

Laraine said it wasn't any one thing that caused her to split up with Ray.

"Just a lot of little things," she said. "I guess you could blame my strict Mormon upbringing."

★

WELL, BOBBY SOXERS, here's Van's latest address. The Johnson lad, after years of camping out in hotel rooms, has finally bought himself a house. And a right fancy one, too!

"It's the old Cedric Gibbons estate near Santa Monica," he tells us. "High up on a hill. Lots of privacy."

We hear tell he parted with a cool \$100,000 to get the deed.

Evie Wynn, who's working on a divorce

from Keenan, helped him find it. And the way things look now, she may be the lady of that very same mansion come next year and her final papers.

Evie and Van, incidentally, have been doing a lot of night-club hopping these evenings, and the dream boy always turns out to be the life of the party. Quite a change from the old days. Before he started squiring Evie about, he usually came stag, kept pretty much in the background and went home early.

★

NOW THAT LANA TURNER'S crossed Peter Lawford off her list of escorts, he's busy consoling himself with that pretty Latin songbird, Lina Romay.

They were the hit of the evening at the Beverly Tropics with their sensational rumba. Seems to us that floor should've been made of asbestos!

AND HERE'S ONE we had to see to believe: Greer Garson, that dignified queen of the "dramah," cutting a mighty mean rug at the Hollywood Palladium with Richard Ney.

Louis B. Mayer should have been on hand—he'd probably have gotten a new idea for a Garson movie. Greer was in there jitterbugging with the best of 'em—and holding her own with those teen-age jive hounds!

★

BOB TAYLOR, who's an old horse expert from way back, thought he was being extra nice to Barbara Stanwyck the other day when he presented her with a Tennessee walking horse. Barbara appreciated the thought, thanked him sweetly and promptly gave it back to him.

"There was," she told us grimly, "nothing of a 'walking' nature about that nag. He was a devil."

Bob just grinned—and started looking around for a better present to make his beautiful wife happy. Make it jewelry, Bob. We'll bet she won't give THAT back.

★

CORNEL WILDE, who's fascinated by Gregory Ratoff's Russian accent, started imitating the fiery director a little while back. He's now got his voice down so pat he phones everybody in town and pretends he's Ratoff.

But the "mad Russian" is getting even. When he answers the phone, he rasps: "This is the original Ratoff—not that cheap imitation."

Gregory, incidentally, is having real troubles these days. Those thieves who

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robbed his Beverly Hills mansion got away with \$50,000 in valuable antiques.

"They belonged," he moaned, "to the late Czar of Russia. And I'll probably never see 'em again."

★

DICK POWELL and June Allyson are scouting around for a bigger house. Say the one they have now doesn't have enough rooms in it.

Naturally, we demanded to know if they were planning on a larger family.

Naturally, they just grinned and refused to say more.

★

THE CHESTER MORRIS baby is due in a few months now, and when "it" arrives it'll really be rocked in movie tradition.

"It's our first-born," Chester told us, "and we want it to have theatrical leanings. So, to help these along, we're borrowing the rocker a lot of other stars have used."

Connie Moore owned it first. Before she turned it over to Lee Bowman, she tacked a little silver plaque on the headboard. Lee added another plaque before he passed it on to the Dennis O'Keefes.

"Dennis stuck on another one and now Ronald Colman and Benita Hume have it," Chester grinned. "By the time we get it, there'll probably be so much silver it'll be top-heavy!"

★

JANE WYMAN proves she's a gal with a lot of sense as well as a lot of good looks. Because she has strict ideas about how her two kids are gonna be raised.

"For one thing," says Janie, "no interviews about 'em. It's a tough enough job for Hollywoodites to raise kids without their reading about themselves and getting an idea they're important."

Ronald Reagan agrees. And, although they'll let the photographers snap pictures of their little boy and girl, that's as far as family publicity goes.

★

RITA HAYWORTH breezed back from Mexico with a beautiful tan acquired on Errol Flynn's yacht while it was anchored in Acapulco Bay. Also a decided dislike for her new hairdo—the short, blonde one.

"As soon as Orson finishes with me in this picture, I'm going to let it grow out," she told us. "Then I'll go back to being a redhead again."

Amen to that, say we. Rita's the best-looking carrot-top in town. We never could understand why she wanted to compete with all the goldilocks. ●

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Stars of Tomorrow

[Continued from page 38]

light again. I was her pal, and we talked about the neighborhoods we'd lived in as kids. Kentucky-born, Martha moved there with her family at 4.

"We lived downtown," she said, "right in back of the Fox Theater. I was stage-struck and the stagehands let me hang around in the wings and watch the acts. One day, while some acrobats were doing their turn, I just couldn't restrain myself. I was very proud of my ability to do somersaults and I ran out and somersaulted across the stage. The acrobats were startled at first, but when the audience went wild over this little slice of ham bouncing across the stage, the acrobats pretended I was in the act and let me take a bow. But I didn't try it again.

"My mother had been a Chautauqua singer. She'd missed plenty of meals as a girl, so she didn't particularly encourage my theatrical ambitions.

"But when I got my first night-club job at \$35 a week—I was 16 and had just graduated from high school—she'd separated from my father and was working in a luncheonette as a waitress for \$8 a week and tips. Thirty-five coconuts a week looked like a zillion to us. She didn't complain, but she worried that I might be drinking and smoking. Each morning when I came home, she'd get up and smell my breath. The club was the Troc. It was on 52nd Street, Swing Street, Manhattan's hot music paradise at the time. You have to drink in a night club, but the bartenders helped out by giving me little jiggers of seltzer water with a few drops of sauterne to color it and make it look like whiskey. Mother could never make up her mind whether those few drops of sauterne would prove a bad influence on me."

(Ed. Note: Martha is now appearing in the Broadway musical, Park Avenue, and has won high praise from the critics for her performance and her beauty.)

Doll Face, in which Martha sang Hubba Hubba, was her first picture. But Lloyd Bacon, the veteran director of her new one, says she'll not be just a musical comedy performer for very long.

"Martha has everything," Bacon declared. "She has a beautiful face and figure, she's a gifted dancer, has a luscious voice. But I'll go on record with a prediction: when she becomes more accustomed to screen pacing—timing—she'll be as fine an actress as Bette Davis!"

IT WAS quite a contrast, after chatting with the free-and-easy-going Martha Stewart, to interview Peggy Cummins, the little Irish girl who was given the title role in Forever Amber, only to have it taken away and given to Linda Darnell after months of shooting.

Peggy, whom the studio's press boys and girls say is the top star prospect on the lot, is shy and uncommunicative when talking to a reporter. At least she was with me.

That isn't going to help her career along any, but it isn't too important. What is important is that, when I first walked into the studio commissary, jammed with stars, famous character actors and starlets, the only person I asked "Who's that?" about was this same Peggy Cummins.

That's how she hits a lot of people. She has a glow about her round, exquisite face. Almost everybody at Fox says she is also a terrific performer, though, for one reason or another, she was withdrawn from two other pictures—Cluny Brown (in order to test for Amber) and Bob, Son of Battle. In the latter picture, she was judged too old for the role, which was handed over to Peggy Ann Garner. For Amber she was considered too young.

"I'm Either Too Young or Too Old, that's my theme song as a Hollywood actress," she told me.

But after a year of being given good parts, then having them taken away, Peggy has really got started in Hollywood. When I talked with her, she was playing the daughter of Ronald Colman in The Late George Apley, and doing a magnificent job, according to the executives who have seen the rushes.

I asked Peggy, who has appeared in British pictures, what she thought was the main difference between the movies made in London and Hollywood.

"Over there," she explained, "they take it easier. There is less rush and bustle and they pay much less attention to small details. Because the studios in England are so close to London, they get almost all their character actors from the stage. Our character actors, even those who have very small bit parts, are invariably good."

I asked Peggy how she felt when she lost the juicy role of Amber. Did she cry? "I was upset," she replied, which was an understatement much more characteristically British than Irish. As a matter of fact, Peggy, not unnaturally, was heartbroken. I suggested that anyone would have been, under the circumstances.

"I will say," she added, "that Amber is the kind of part, the once in a lifetime role, that every actress dreams of playing. But perhaps it's just as well I didn't get such a big chance right at the beginning of my Hollywood career. Perhaps it would dwarf all my subsequent parts, for how could I hope to top it?"

That's a real trouper's philosophy. Ben Lyon, the one-time silent star, was

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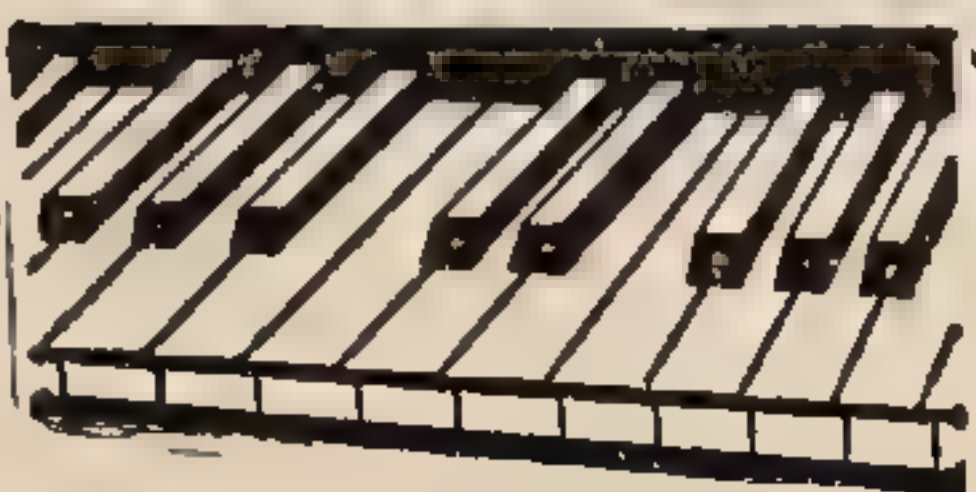
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in London with his wife, Bebe Daniels, when Peggy was making her sensation as Fuffy. Ben is now the head of 20th's new talent department.

"Everyone who has seen the rushes of The Late George Apley," said Ben Lyon, "agrees that when Zanuck found Peggy Cummins he made one of the greatest acting discoveries of his career. When we saw her in London in Junior Miss, neither Bebe nor I could understand why one of the British film companies hadn't signed her to a long-term contract. To me, she brought to the stage a freshness and beauty seldom equaled anywhere. In addition, she has a great comic ability. The girl is a *great* artist."

CHARLES RUSSELL, who is playing the romantic young man opposite Peggy in The Late George Apley, was our next Star of Tomorrow. There is nothing reticent or shy about Charlie, a gay, bouncing young fellow full of quips and zip.

"I had my first bit in Captain Eddie, but I was on the wrong raft in the picture, not the one Fred MacMurray was on. We were so far away from the camera each time I had a line to speak that the director would give it to some other actor on Fred's raft. I got so desperate I wanted to swim over and join them."

Charlie has an arresting, mischievous face, rather square in shape, and dancing black eyes. He was born in New York, played some stock in the East then, like thousands of other inexperienced youngsters, headed for Hollywood. The couple of hundred dollars he'd saved up was soon exhausted and Charlie lived with friends in the Valley, washing dishes, mowing the lawn and doing other chores for his board.

He was working as a doorman in front of Earl Carroll's restaurant when the
[Please turn the page]



Waving a big welcome on her first visit to New York is one of Warners' stars, Janis Paige, who's now in Love and Learn

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Stars of Tomorrow

[Continued from page 117]

chance to do a screen test came. "What a day that was," he said. "I had a cold and a friend gave me a drink of whiskey, which was a very bad idea. Another friend loaned me a suit of clothes, made up in large brown checks.

"It was two inches too short.

"I still get calls from studio prop men who have seen that test. They ask where they can get one like it for use in a horror picture. I also needed a haircut that day, but hadn't the price to get one."

The test was shown around and S. P. Eagle, then an independent producer releasing through 20th, signed him. "That first picture of mine was directed by Lewis Milestone who was so swell to me that I decided all the bad things actors in New York had told me about Hollywood was wrong. But then I did a couple of other movies and I could see what they'd meant." Russell, 28 and boyish, grinned. "And this summer, disgusted with Hollywood, I went back to New York. I found the big town very invigorating. I love that counter in Liggett's drug store where I used to jerk sodas.

"When Fox sent for me to come out for this one, I rebelled. I wanted to do some more stock, to learn something. But I came back and found it was a great picture I was in—fine director, elegant story, great cast—Ronald Colman, Edna Best and Peggy Cummins, who is breath-takingly beautiful in certain scenes, playing opposite me."

Fred Kohlmar, producer of The Late George Apley, thinks Charlie has what it takes to make a star. Kohlmar pointed out that the screen, unlike the stage, is more a medium for personality than for acting. "Otherwise," he said, "why should we choose this young woman or man out of the hundreds we see in screen tests. Many of the others have dramatic training, often have stage experience. It's hard to define what the ones who are signed do have. Charlie, whom I have always admired but never before employed because I had no role in a picture for him, projected something from the screen in his film test that made me say, 'That's it.' He's handsome without being too good-looking, has a fine voice and can act, but what he was chosen for was something else—the hard-to-describe personality that's a little different from that of everyone else in pictures."

I HAD looked forward eagerly to meeting our next Star of Tomorrow. She's Nancy Guild, the girl who got the golden apple—the chance at stardom—without seeking it.

Nancy's a beauty, the outdoor type, but a streamlined and lovely version of the typical American girl you see on maga-

zine covers. Her first picture, Somewhere in the Night, saw her co-starred with that crafty performer, John Hodiak.

"Your performance in that picture drew some terrible slams," I remarked. "The critics said you were wooden. They were brutal."

A twinkle appeared in Nancy's star-like eyes. "Of course," she told me. "But I expected the notices to be much worse than that. You see, I'd never had any acting experience, never even played in college plays. And the test I made was so easy and such fun, I didn't take acting very seriously in Somewhere in the Night."

She is a chatterer, but a gay and wholesome and very entertaining one. As I studied her, and listened to her blue-streak conversation, I decided she could become a very great star indeed, if she kept on wanting to be one. I mean, with all her heart.

She has the intelligence and the energy and, above all, the beauty. But Nancy, born of well-to-do parents, lacks one of the driving forces that often makes stars. Stardom cannot give her security, because she has that already. She was born with it, will not go hungry if she quits acting today.

Nancy accepted those dreadful notices on her first picture as a challenge which she intends to meet. She'll learn to act, for she has what it takes to learn and the studio that starred her in her very first picture can give her the best coaching instruction in the world.

The only question in my mind is how long Nancy—this rich, healthy, beautiful girl—will continue to care about acting as a profession. After the first thrill is gone, there's plenty of boredom. And natural, honest people like Nancy often tire quickly of basking in the spotlight. At best, it's an artificial, strenuous life that only the supremely ambitious person enjoys.

I talked about Nancy with Robert Palmer, the lot's casting director. "Most important thing in Nancy's favor right now is her face," he said. "She looks like something any man would like to take home."

"But," I asked, "can you teach a novice like her to act?"

"Yes, if she has the intelligence, and Nancy has. Right now she's certainly a green pea but doing an astounding job in The Brasher Doubloon. She has highly emotional scenes in her role as a neurotic girl. You've talked to her and know, that in playing a neurotic, she surely is not just being herself. And her real quality her wholesomeness, comes through when she is straightened out at the end of the picture. It convinces you that neurotic

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girls can be made normal. She'll be a star. I'd bet anything on it."

CONRAD JANIS, the last of our 20th Century-Fox prospects, grew up in New York against the most unusual background of any of his fellow starlets.

Conrad, who is 18 and sallow, is the son of an art critic and connoisseur, Sidney Janis. When he was small, the greatest writers and the outstanding modernistic and surrealist painters were guests in his home.

When he was a little boy, Conrad met Matisse, Cezanne, Dali and Thomas Mann. But, though he has a sound knowledge of art and literature, Conrad never got hipped on the high-brow life.

Conrad, at 13, got the gawky, comic part of Haskell Cummings in the road company of Junior Miss, played with the company for twenty months, had the best time of his life and decided to stay in the profession.

He got his first movie part in Columbia's Snafu and played in several Broadway plays, but he got his big chance in Margie, the Fox Technicolor musical in which he portrays a 1928 high school smoothie.

It looks like stardom for Conrad soon after this one is released, because all the teen-agers should have a crush on him too when they see him on the screen. "Being in high school on the screen was lots more fun," he explained, "than I ever had in a real high school."

Conrad is a grave, thoughtful youngster. He looks like an intellectual boy, sensitive and book-loving. He has deep-set eyes, a slow but enchanting smile.

"I hope to get out of stardom," he told me, "a wife and a couple of kids."

Henry King, one of the screen's greatest directors, talked to me about Conrad. Mr. King, whose dozens of great pictures include the magnificent Wilson, has handled some of the most gifted performers in the world, scores of them.

Yet, of young Conrad Janis, whom he directed in Margie, he said, "Conrad was perfectly natural as a young man able to express himself naturally. I have the feeling that he is going to turn out to be one of the finest young actors in America. He had a difficult part in Margie. Once he understood the character, he played it superbly."

So there are your five 20th Century-Fox Stars of Tomorrow. As far as I could find out, the studio expects Miss Peggy Cummins to get ahead fastest and rise higher than any of the others.

Not me. Like Conrad, I'll surprise you.

I'll string along with the novice, Nancy Guild, with only one "if." She'll be the biggest young star in the group within three years if she still cares passionately enough to give her heart and soul to the trying work of being an actress. Remember, MOTION PICTURE publishes more stories

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Overheard in Hollywood

[Continued from page 51]

Most popular girl in town, unquestionably, is pretty Marilyn Buford, Miss America of 1946. Since signing a film contract, she needs a social secretary just to keep track of her dates. Peter Lawford, in particular, has been swamping her with phone calls.

Alice Faye and Phil Harris were introduced at a Hollywood night club as "One of the few famous Hollywood couples that are still married."

Despite their marital problems, Jack Carson and Kay St. Germain got together for a birthday party for their 5-year-old son, John.

On the 7th of every month Rita Hayworth and Orson Welles celebrate some sort of a very special—and very private—anniversary. Usually they exchange gag gifts. Orson's latest gift was a lush platinum dinner ring set with "the biggest topaz in all May-heeco." Oh to be the wife of a genius!

Residents of southern Texas are probably still wondering why the early morning streamliner, the Burlington Rocket, roused the countryside with excited blasts of its powerful whistle one ayem recently. Cause of the commotion was the Rocket's "guest engineer," Gene Autry, who rode the cab of the giant Diesel locomotive from Fort Worth to Houston. Gene was once a railroad man himself, and he still gets a thrill out of "ridin' herd on them thar iron horses."

John Wayne, who can never resist a new labor-saving gadget, went overboard in more ways than one for a fancy power-driven lawn mower recently. Intrigued with being able to ride the machine as he mowed the spacious lawn around his San Fernando Valley home, Wayne piloted the mower as if it were one of the cayuses he has ridden in Western epics. It was great sport until John tried to cut a sharp turn and was thrown from his automatic grass cutter into a clump of rose bushes. John now testifies that lying on a bed of roses is just a thorn in the side!

Add this to your "course of true love" stories: Michael O'Shea turned down a very good offer to do an Eastern personal appearance tour because he didn't want to leave the vicinity of Virginia Mayo. Then a few days later Sam Goldwyn

shipped Virginia off to New York for his red-carpeted premiere of *The Best Years of Our Lives*.

Lucille Ball plays a "jail bait" role in Hunt Stromberg's *Personal Column*. As an American girl employed as a taxi dancer in London, she cooperates with Scotland Yard and becomes a lure to trap a murderer. A switch in casting brings George Sanders into the picture, not as the murderer, but as the hero.

Best party of the month was the Hollywood Press Photographers' Ball, with Hollywood's stars invited to "come dressed as your childhood ambition."

Most surprising couple was Diana Lynn and Henry Willson, who had broken their engagement just a few weeks previously. Marlene Dietrich came with Burt Lancaster.

Dorothy Lamour was the sensation of the evening as a circus bearded lady—complete with beard. Shirley Temple came as Alice in Wonderland, Carmen Miranda as herself, Greer Garson as a Western dance hall queen and Ann Rutherford as a French can-can dancer.

Most comical getup was Joan Davis in a big turtle neck sweater. She explained: "I always wanted to be a sweater girl."

Errol Flynn didn't show up, so we will have to carry on without knowing about his childhood ambition.

Pretty Jane Greer thinks we should expose the she-wolves of Hollywood. The idea intrigues us. Maybe we will. At least the research should be interesting.

Jane's favorite type is the gal who accepts a date to go to a movie, then turns up wearing an evening dress, a mink coat and exotic perfume, cooing: "Oh, I thought you said we were going to Ciro's."

Mrs. John Lund was interviewing a prospective maid but the maid had a few questions to ask, too. Right off she wanted to know what Mrs. Lund's husband did.

"He's a motion picture actor," said Mrs. Lund proudly.

"Oh," replied the maid, quite evidently unimpressed, "I do hope it's steady work."

Constance Bennett brought the wrath of Paris designers down upon her blonde head when she rapped '47 styles as being "outrageous." Connie, however, thinks American styles are first rate, and her own origina-

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There has been a lot to do about actress Margo's full name, which is Maria Marguerita Guadalupe Bolando y Castilla. But Producer Eddie Small, producing the Rudolph Valentino biography, has Rudy's full name to wrestle with—Rudolpho Alfonzo Raffaello Pierre Filibert Guglielmi di Valentina d'Antonguolla. (You pronounce it.)

Dick Powell and his wife, June Allyson, practice an idea which may be one reason for their domestic bliss. June is an ardent fan of Powell, the crooner, whom Dick dislikes now that he has become a dramatic actor. Dick, meanwhile, is crazy about Allyson, the singer, whom Allyson the actress scorns. By "gentlemen's agreement," neither is free to play the other's records unless he or she is out of the house.

One of the funniest moments in Betty MacDonald's best-selling novel, *The Egg and I*—that out-building sequence—will be missing from the film version. The film censorship code does not approve the presence of outdoor plumbing.

Linda Darnell took three days off from *Forever Amber* to fly back to Dallas, her home town, to help out in a local fashion show. It was in gratitude to Bill Thompson, the guy who gave her her first job as a model at \$3 a day.

And speaking of Amber, Natalie Draper got a job in the film—her debut—because she was a gorgeous platinum blonde. So 20th Century-Fox immediately dyed her hair red for the role of Lady Castlemaine.

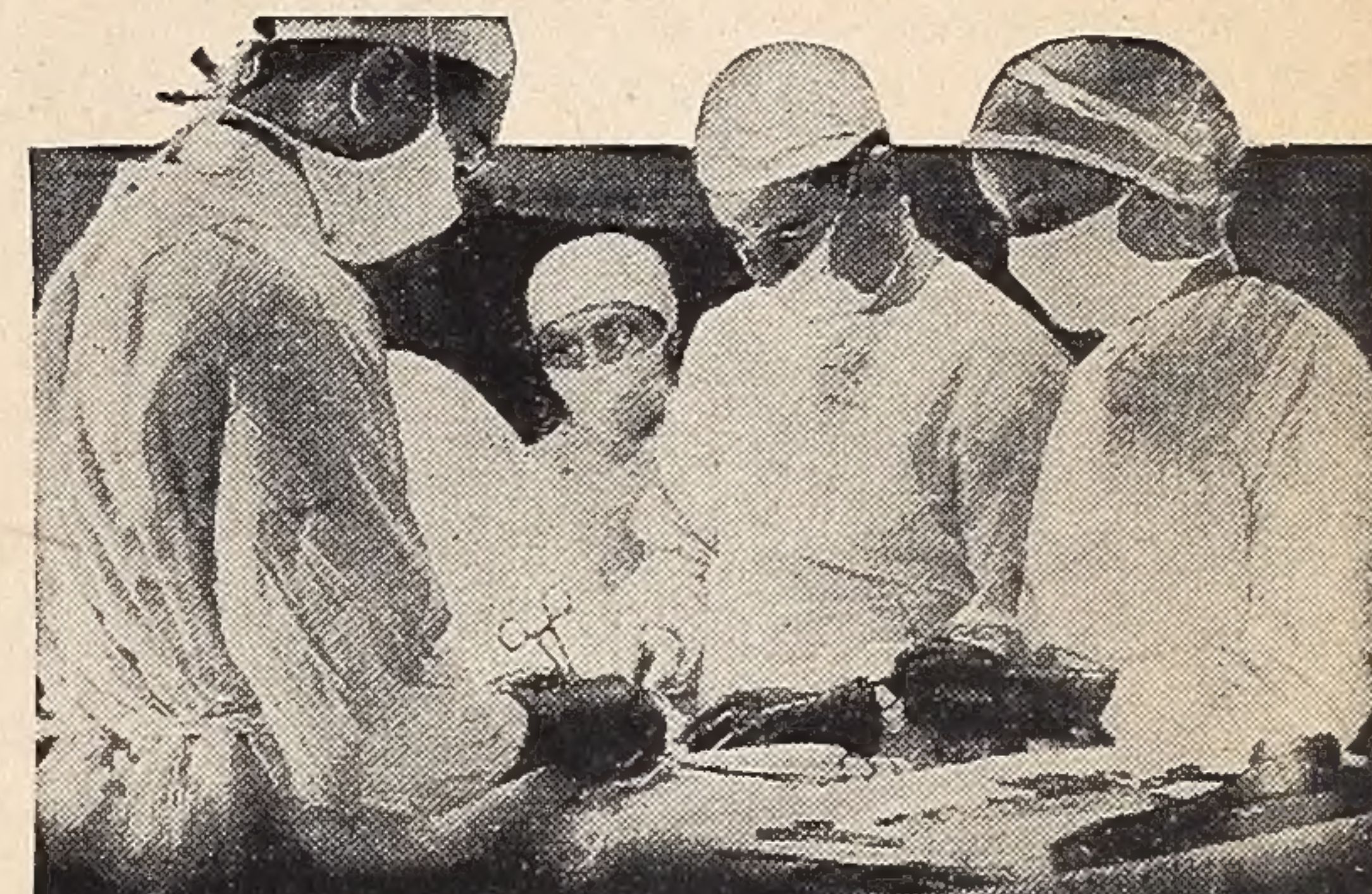
Kathryn Grayson realized one of her greatest ambitions when she sang her first concert in Sacramento with the Sacramento Symphony Orchestra. She hopes it will be a prelude to an extensive tour of the United States this-summer.

The mayor of Stamford, Conn., is a Hollywood fan from now on. While Dana Andrews and the Boomerang company were on location, the mayor was in the middle of getting re-elected. He won. On the victory night, Director Elia Kazan dragged out all the company's spots and arc lights, and gave Stamford and the mayor a taste of what the opening of a premiere, or a super-market, is like in Hollywood.

You've probably seen *The Razor's Edge* by now—but there was one scene you didn't see. It was cut dur-

[Please turn the page]

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Overheard in Hollywood

[Continued from page 121]

ing filming. It was in the script as a big Parisian love clinch between Tyrone Power and Gene Tierney. During filming, a floppy tam o' shanter which Gene was wearing bobbed down into Power's face at the crucial moment. After three tries, during each of which Power kissed the hat and not Gene, they just forgot about the scene.

Lon McCallister is dating Barbara Whiting. They were a dinner twosome at Henri's.

Irene Dunne, who keeps a souvenir of each picture she's in, makes no exception with Life With Father. She's preserving, in a tiny locket, a lock of her own hair—which was dyed bright red for the film.

In The Jolson Story, you get the impression that Mrs. Jolson walked out on Al because of HIS fans. Those who knew Al and Ruby Keeler say that the Jazz Singer had to step over Ruby's relatives to get from one room to another.

A needle in the haystack? Teeth in the garbage? Well, that's another thing. But it happened to Evelyn Ankers who got in front of the cameras for a scene following lunch. The director said, "Teeth, please." And the whole company turned out the garbage, frantically searching for the caps for Miss Ankers' molars. She found them in the salad. Can't expect too much from these meals on location.

A soldier just returned from Germany tells me that he met Emil Jannings, considered by many the greatest actor in the world, on the steps outside the Stuttgart Opera House. The Nazi star asked about many old acquaintances in Hollywood and then asked him to contact producers here for a part in a picture. Methinks too many saw a couple of his Goering-produced epics made during the war to make any offers.

Warren Williams is getting fed up with six hours a day on the tennis court and his agents have been instructed to find a story for him.

After all the trouble Cornel Wilde got himself into fighting for a motion picture career for his beautiful wife, Patricia Knight, at 20th Century-Fox, where she is under contract, it looks now as though Universal-International will give her the chance. Wilde's walking out on

the Forever Amber picture was not all salary difficulties. He would have done the picture free if Mrs. Wilde had been given a picture to do.

George Sanders, the publicized woman-hater, has a perfectly cast part in Personal Column—he makes women disappear!

Mary Pickford is very unhappy about the way the Hollywood press is treating her because of her failure to show up for a scheduled press conference. It seems that her attorney advised against her having it, but was supposed to notify the boys, which he didn't!

RKO will make a star out of Ralph Byrd. He starts as Morgan Conway's substitute in the Dick Tracy series. The role should come easy for Ralph. He was the first movie Tracy, playing the part in a Republic serial. However, he'll have to hire a new stand-in. His old one isn't available anymore. His name was George Montgomery.

It took two days for Mickey Rooney to convince his barber, Harry Drucker, that he wanted a crew-cut haircut. He won, and now both the Mick and his little son are sporting what he calls, "scared heads." MGM didn't like it as much as the barber.

"Prince" Mike Romanoff, descendant (or so he says) of the Czar, has signed an acting contract. And well he might, too. He's been dishing out borscht and vodka for the more dough-heavy of the film colony for some time in a swank restaurant in Beverly Hills. The lease specified no alterations unless the owners, two old spinsters, were notified first. Leaning on his royal prerogative, Mike set an extra table by the window. A wire said, "Our most humble pardon, your Highness, but start packing!"

The pianist-actor wizard Oscar Levant placed a long-distance phone call from New York to his former wife, now married to a top executive of the great MGM theater chain and living in Pasadena. Getting the butler out of bed and excited with the urgent call, he finally got her on the phone. "What is it, Oscar," she asked dramatically, "are you in trouble?" "No," answered Oscar, "wake up the character next to you and ask him what's playing at Loew's State."

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